

Saturday 21 October 2017

Amateur Photographer



FULL REVIEW

Nikon D850
'Simply the best DSLR ever made'
Find out why in our definitive test

Shoot the stars

Last chance this year to capture the
Milky Way, or take stunning **star trails**

Passionate about photography since 1884

Bird photo masterclass

What it takes to win in
**Bird Photographer
of the Year 2018**



Make the most of the coast

Seascape secrets
of award-winning
amateur shooters

Capture the glory of deer

Everything you need for
really cool red deer shots

Budget Nikon Wide Boy New 10-20mm ultrawide zoom on test

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ELD (Extraordinary Low Dispersion) glass, SLD (Special Low Dispersion) glass and aspherical lenses provide excellent correction of all types of aberrations. The Super Multi-Layer Coating reduces flare and ghosting and the incorporation of HSM (Hyper-Sonic Motor) ensures a quiet and high-speed auto focus.



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We photographers tend to lead busy creative lives, and it's easy to forget important dates. Did you realise time is running out to get shots of the Milky Way in landscapes, for example? It's not possible once winter starts, which is why we got Andrew Fusek Peters, whose starry landscapes regularly appear in the national press, to write a hands-on guide for this issue. His feature also covers

star trails, which can be taken any time of year (clear winter nights are particularly suitable). Talking of stars, Michael Topham is raving about the new Nikon D850 in his definitive review on page 38 – praise indeed from our notoriously fastidious testing team. It's great news for the photographic industry that such a stonking SLR has been released this year, and even Canon die-hards are likely to applaud it.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© DAVID BALL

Peak District by David Ball

Canon EOS 5DS R, 16-35mm f/4 L, 0.8sec at f/16, ISO 100

This beautiful misty shot was taken by David Ball on a recent trip to the Peak District. He uploaded it to our Twitter page using the hashtag #appicoftheweek. We love the atmospheric mist, spindly trees and splash of purple in the foreground. By using a narrow aperture of f/16 David has captured everything in the scene perfectly sharp with his

Canon EOS 5DS R and 16-35mm f/4L IS USM lens. David tells us, 'This image was taken on one of the best morning's photography I've ever had! Upon arriving at this location the conditions were a dream, the kind where it's so easy to get trigger happy and snap everything. Thankfully, I controlled myself to capture this image.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 53.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.

NEWS ROUND-UP

The week in brief, edited by
Amy Davies and Hollie Latham Hucker



New Billingham bag for small cameras

The new '72' bag features dense foam padding for extra protection and is aimed at users of fixed prime lens and small system cameras. The bag's outer body is made from either Billingham canvas or FibreNyte, meaning it offers water resistance. Available in five colour ways, the bag is set to retail for £100.

New Manfrotto travel tripods

Manfrotto has launched two new Element Carbon traveller tripods. Featuring a lightweight carbon-fibre construction, each leg can be angled three different ways for creative composition. Other specifications include a twist lock mechanism and an aluminium ball head. Priced from £174.95, the tripods are available now.



© NICK HANSON

Scottish Landscape Photographer of the Year opens

Categories for the Scottish Landscape Photographer of the Year contest include landscape, seascape, urban and youth. Prizes across the competition total more than £1,000, and are provided via the competition's sponsor, Fotospeed. Entries can be received up to 14 November 2017, and for more details visit www.slpoty.co.uk.



Standalone Hasselblad medium-format back

Hasselblad has announced that its medium-format digital back, the H6D-100c, first announced in April 2016, will be available to buy as a standalone product. This means you can use it with third-party technical cameras. The H6D-100c has a 100-million-pixel CMOS sensor, and will set you back £19,900 (excluding VAT).

Pixelstick creators seek funds for new device

The inventors of the innovative Pixelstick, an LED lighting strip that can be used to create light paintings, have launched a Kickstarter campaign in order to fund their latest invention. The ColorSpike can be controlled via an app, but is more focused towards lighting and colour effects for a range of subjects, such as portrait photography.



© WWW.SHAINAFISHMAN.COM

BIG picture

New project photographs overlooked black dogs

Sadly, black dogs are the least likely to be adopted from animal shelters, with the risk of them being euthanised far greater than dogs of other colours. To raise awareness of this, New York-based photographer Shaina Fishman formed a partnership with Foster Dogs NYC and The Dog Matchmaker to take



photos of some of these neglected hounds.

It can be difficult for untrained animal shelter staff to take good photos of black dogs, which can be crucial in attracting potential adopters.

Her first series included this shot. After it was published on Instagram, all five puppies were adopted. You can follow the project by searching for [#overlookedblackdogs](#) on Instagram, or visit [shinafishman.com](#).

Words & numbers

It's weird that photographers spend years or even a whole lifetime, trying to capture moments that added together, don't even amount to a couple of hours

James Lalropui Keivom US photographer

1.7
million

Number of retweets (to date) of a photo shared by Barack Obama - the most popular tweet of all time

SOURCE: TWITTER

Google introduces 'hands free' camera

GOOGLE has introduced its 'Clips' camera, a camera that it describes as hands-free, for capturing life's spontaneous moments.

According to the company, Google Clips has been designed to look for good moments to capture, as soon as you switch it on. It can also learn faces, so it knows who you like to photograph the most.

Clips from the camera are sent across to your smartphone (Android or iOS devices are compatible) wirelessly and quickly, from where you can save or delete clips, or choose an individual frame to save as a high-resolution photo. Anybody using Google Photos can back up unlimited clips for free.

As well as capturing clips automatically, there is also a shutter button on Google Clips, meaning it can be used as a conventional camera as well. For those worried about possible security issues, Google says that Clips has been designed to look like a camera, and lights up when in use, making it obvious when it's working.

For now at least, Google Clips will only be available to buy in the US. At the time of going to press, there's no word on availability in the UK and other markets.

The successor to Google's highly praised Pixel smartphone was also launched at the same time. The Pixel 2, with its main focus on the quality of the camera, has been rated as the best smartphone currently on the market by independent camera experts DxOMark – already beating the recently launched iPhone models.

It features a



Google Clips automatically takes shots and sends them to your smartphone

12-million-pixel rear camera with optical image stabilisation, and makes use of a special dual pixel mode to create shallow depth-of-field effects. The front facing 8-million-pixel camera can also achieve the same effect using the same technology.

Anyone buying the Pixel 2 will be given unlimited photo and video cloud storage until 2021. Other interesting features include an 'all day battery' life, a 5in, 1080p OLED display and HDR options.

Unlike Clips, Pixel 2 will be available in several markets, with prices starting from £629 for the 64GB model, or £729 for the 128GB version. A Pixel 2 XL model is also available, with prices starting from £799.

The camera on Google's Pixel 2 smartphone is said to be impressive



RPS announces award winners

THE LONGEST running photography exhibition in the world has announced its latest set of winners. The photographers chosen for the 160th edition of the International Photography Exhibition (IPE 160) all submitted images from a series. Four different medals are awarded – Gold, Under 30s Gold, Silver and Bronze.

Glasgow-based photographer Margaret Mitchell took home the Gold Award for her series of photographs entitled 'In This Place'.

The four award winners were selected from thousands of entries around the world and will form part of a touring exhibition of 100 selected images (including Harry Borden's portrait of Peter Capaldi, above).



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Called Adobe Photoshop Elements 2018, the new software can replace closed eyes in images

Latest version of Adobe Photoshop Elements

ADOBE has announced the latest version of its entry-level photo-editing software. Photoshop Elements 2018 sees the company moving away from using version numbers – the previous iteration was called Elements 15. Instead, versions will be based on the year of its release.

The software is generally geared towards those who need to perform basic edits, and unlike Adobe's flagship software, it's not necessary to pay a monthly subscription to use it.

New features of the software include an

Automatic Selection feature, which helps you to cut subjects away from a background with ease. The second feature, which may be particularly appealing to family photographers, is the ability to replace closed eyes in group shots. It does this by using another photo of the subject to blend them into your group shot.

Guided Edits, such as replacing one background with another, or creating double exposures, are also included to help you perform what would otherwise be complicated edits, quickly and easily.

Also included as part of

the software is Elements Organizer 2018 that comes with some new features. For example, auto curate helps to sort through the best photos from a large collection of images based on subjects, faces, the quality of the image and more.

For those who need to edit video, Adobe Premier Elements 2018 is also available. Both are ready to download now, costing £86.56 for Photoshop Elements, or £130.36 for both Photoshop Elements 2018 and Premiere Elements 2018. For more details, visit adobe.com.

Good prints come to those who Waite

LANDSCAPE pro Charlie Waite is well regarded by his peers, so much so that veteran Magnum Photos shooter David Hurn and wildlife pioneer Stephen Dalton recently arranged a print swap with him. 'This is the first time I have done a print swap,' Charlie told AP. 'It came about as I felt that we photographers never tend to acquire or collect other photographers' work but we expect the public to do so. I have a huge admiration for wildlife photographers in particular – I admire Stephen Dalton for doing what I damned well can't do!

'It is interesting to see which images David and Stephen chose. I'd like to do



Charlie Waite is enthused by print swapping

more swaps; particularly with a ballet photographer I admire called Anthony Crickmay. I also believe all photographers should print more – the print is the photographic image's rightful destiny.'

For the latest news visit www.amateurphotographer.co.uk

New Books

The latest and best books from the world of photography



1001 Photographs to See Before You Die

Paul Lowe, £20, Cassell, 960 pages, paperback, ISBN 978-1844039173



ON THE face of it, trying to distil the world's entire photographic canon into 1,001 essential images is a herculean and thankless task, but curator Paul Lowe has done a pretty good job here.

All the usual suspects are represented in his nicely designed tome, from Fox Talbot to Nan Goldin and beyond. Not all the entries will be to everyone's taste. For instance, I'm surprised that Lowe chose a grab shot of Frank Sinatra over Terry O'Neill's far superior image of Sinatra and his body double walking past some gobsmacked holiday makers in 1966. Furthermore, the choice of photographers veers towards the documentary/reportage/art genres, which may disappoint nature and landscape fans. There is a lot to like about this book however, particularly the way Lowe puts the images in their historical and cultural context and gives some illuminating insights into the motivations and approach of the photographers.

Geoff Harris ★★★★★

Love, Cecil: A Journey with Cecil Beaton

Lisa Immordino Vreeland, Abrams, £40, 256 pages, hardback, ISBN 978-1419726606



CECIL Beaton was one of the most famous portrait photographers in the world in the pre- and post-war years, but he is less well known to a younger generation of photography fans. This lavishly produced book will hopefully ensure his reputation and work continue to inspire. As you'd expect, there is lots of colourful biographical detail about Cecil, but the pictures are allowed to do most of the talking, and Beaton's best portraits are really glorious. As well as compelling portraits of the great and good of the movie and theatre worlds, Beaton also reveals his skill in what would now be called street photography. It's clear how well regarded he was too, as seen in the handwritten notes from Audrey Hepburn and other top names. A fascinating glimpse into a lost age of glamour and style. Geoff Harris ★★★★★



Viewpoint Mike Smith

Don't necessarily be a slave to the mantra of getting everything right in camera – it very much depends on the image

Don't get it right in camera – that's my thought for the day. I'm not a proponent of wanting the finished article immediately. Photography for me is about the output, thinking about the end result and then pursuing the capture of that visualisation. Output involves delivering a final set of JPEGs to a customer, producing a fine art aluminium, ordering a canvas or making an instant print. Each output requires a very specific set of post-production processes in order to optimise it for presentation.

For this reason, and this reason alone, I shoot raw because I need to ensure the highest possible dynamic range, to allow me to process to whatever output is required. So shooting, from a technical perspective, becomes using the sensor to record as much information as possible – and that comes down to exposure.

You will have determined either aperture or shutter speed based upon the creative requirements of your shot (and possibly both). Your camera will have metered the scene and will let you know if you are over or underexposed. The only control you have left to play with is ISO.

For 95% of my shooting I leave this on auto, specifying a minimum shutter speed for the lens I am using and type of subject matter. One over the focal length (for a non-VR lens) or at least 1/100th for people images are good rules of thumb.

As long as you are focused appropriately, that should ensure a tack-sharp photo. But will it be well exposed? That depends on the metering – overexposed and you have white-point blinkies, underexposed and you get black-point blinkies. Some cameras are better than others but ultimately it depends on the scene and exposure mode you are using.

And, if you are going to maximise dynamic range, you must ensure that as much of your scene exposure is recorded by the 12-odd stops of light your camera can process. That means ignoring the brightness of the image on the back of the camera and, instead, viewing the histogram to ensure that the data shown is shifted as far to the right as possible, noting an acceptable amount of blinkies (turn that on in the display!).

Yes, there are occasions when raw isn't always suited to the job (high frame rates) or where scene exposure is very limited (live gigs) but for much photography, optimising for dynamic range will give you the greatest latitude in post-production.

So perhaps it's not so much a case of getting it right in camera, but getting exposure perfect in camera. If it suits your style of shooting, you might find that it expands your horizons.

Mike Smith is a London-based wedding and portrait photographer. Visit www.focali.co.uk



Shoot raw, get the exposure right and let post-prod do the rest

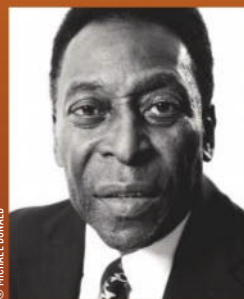
In next week's issue

On sale Tuesday 24 October



Lens special

- 30 ways to make the most of your lenses
- Mirrorless lenses of the pros
- Best-buy round-up of Canon and Nikon lenses



Final scorers

Michael Donald made it his mission to photograph every living FIFA World Cup goalscorer for his book, *Goal!*

Wildlife Photographer of the Year

We reveal the winners of this prestigious competition

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LETTER OF THE WEEK

Looking forward...

Recently I have been wondering where we will all be in 10 years. Will people still be buying SLRs or mirrorless cameras or will phones and phone snaps just take over photography? Or does AP think there will be continue to be a small group of die-hard hobbyists who carry on using 'conventional' cameras, including classic film cameras – a bit like people who continue to enjoy classic cars and motorbikes... Will photography using conventional cameras become a niche hobby for nostalgics and eccentrics? I also wonder if anyone will still be buying photography magazines in 10 years' time and we will have to go online for everything, fighting our way past all those annoying 'pop up' ads and videos. And then there is YouTube – will video tutorials kill AP off? I don't want to sound like an old buffer who is pining for the past but I find it all a bit depressing really... **Colin Stuart**

Great letter, Colin. Camera makers are facing sustained competition from camera phones, which get better and better, but the fear that smartphones would soon wipe out the camera market seems to have been exaggerated. We hear anecdotally from the UK arms of big Japanese camera makers that they are still doing good business, particularly with mirrorless models, which have also attracted younger users. Leica is doing well at the 'luxury' end too. Meanwhile pros continue to rely on conventional SLRs and medium format gear for quality reasons, and we hear from retailers that the innovative Nikon D850, for example, is selling like hot cakes. There is also a perception among the public that they still need a photographer with a 'proper' camera for weddings and other big social events, which



Smartphones are getting better all the time, but if a wedding photographer turned up with one they'd get lots of funny looks

is why wedding shooters are still in business. As for magazines, yes it's a tough time for print, but people are realising that magazines offer a unique experience for readers and somehow feel more tangible and 'personal' than a website – not everyone wants to look at a screen at work all day and then do the same in their leisure time. Advertisements often stand out more in a magazine environment, too – Nigel Atherton, editor

© GEOFF HARRIS



Macro muddle

I recently purchased a new 105mm Sigma macro lens following a recent review in a photographic magazine which rated this one as the best of the bunch. Having tested it, I was rather disappointed with the results as it was only acceptably sharp from f/8 downwards so I returned it to the manufacturer. It was returned promptly, with Sigma having replaced three items in the lens. The results are excellent, just as I expected. This was not a cheap lens, which makes me wonder how lens manufacturers test their lenses. They obviously only batch test; otherwise this one would never have got through the system. I accept that there should be small marginal differences with so-called kit lenses but even those should not be substandard. I find that Fujifilm's 18–50mm kit lens is built to a very high standard and is undoubtedly one of the finest kit lenses on the market.

Stanley Groom

How odd – sounds like you got a bad apple. We do know that Sigma takes quality control and customer satisfaction seriously (and this is backed up by other readers' anecdotes) so it's good to hear that they promptly resolved the issue – Andy Westlake, technical editor

Diagonal discussion

In Mike Smith's Viewpoint (23 Sept) I was slightly perplexed about his analogy of the focal length of a 'pleasing 42mm semi-wide equivalent'. I take it that Mr Smith's equivalent refers to a

35mm size sensor? If so, then a 42mm lens would actually be the true focal length of a standard lens on a full-frame sensor, not 50mm. If you measure the diagonal of a 35mm negative you will find that its actual length is 42mm.

I studied photography 51 years ago when I signed up with the Royal Air Force as a photographer. We were taught that a true standard lens on a camera had the identical length of the diagonal of the negative size, as stated in all authoritative text books that I have read over the years.

John Heywood

Prints gathering

Many organisations need to get people into social gatherings. My proposal is based upon a competition run by a now defunct seaside hotel; the Scarborough one that 'fell off the cliff!' Every autumn they hosted pensioner groups. They held a folio/album comp, initially with a judge, eventually by popular vote; 'judges' charged excessively!

Basically it's much the same – participants submit an album of pictures. And everyone sits around talking about them over a cuppa. My suggested rules are: Prints in albums, no passing phones/cameras/prints around. Albums help protect contents from spillages and removal. And you cannot tell from most prints how they were produced. Thus the least well off aren't overwhelmed by possessors of 'pro' type outfits. Using albums enables postcard collectors to display and discuss their hobby too.

Bill Houlder

Sounds good. Anything that encourages photographers to print their work has to be encouraged. Not sure about the deserted hotel idea, though, sounds a bit like *The Shining!* – Geoff Harris, deputy editor



Charlie Waite would agree with Bill that we should print photos more

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Taking flight

With **Bird Photographer of the Year 2018** now open, we bring you a selection of the best shots from 2016 and 2017, and the stories behind them, for inspiration

Now in its third year, Bird Photographer of the Year is a fine example of creativity, skill, and the huge advances we have enjoyed in digital technology in recent years. The competition is a partnership between the British Trust for Ornithology (BTO) and Nature Photographers Ltd and, as such, one of its aims is to generate income for conservation research.

This year BPOTY has seven main categories: Best Portrait, Birds in the Environment, Attention to

Detail, Bird Behaviour, Birds in Flight, Garden and Urban Birds, and Creative Imagery. The top prize is £5,000, and the contest is open to all. Entry fees start at £6, and a percentage of the competition profits will be donated to BTO.

To enter, or find out more, visit www.photocrowd.com (the closing date is 30 November 2017).

To provide some inspiration we bring you a selection of stories and behind-the-scenes tips from some of the best entries submitted for BPOTY 2016 and 2017.

Perched in the Rain

David Gibbon, UK

Best Portrait (BPOTY 2016)

David's aim was to catch a shot of a kingfisher in the rain. Attracted by live fish as bait, one bird came to a perch regularly. When it landed, David underexposed the shot to darken the background. Two flashguns lit up the rain and added rim light to the bird.

Canon EOS 1DX with 300mm f/4L IS USM lens, two off-camera speedlights fired remotely, 1/640sec at f/5.6, ISO 200

1 Think of new ways to capture popular species.


2 Buy an off-camera wireless flash unit. I used two here to light up the rain.



Pink Flamingo Feeding Young

Alejandro Prieto Rojas, Mexico

Best Portrait: Gold Award Winner (BPOTY 2017)

 This image was taken during the annual feeding of the flamingo chicks at the main nesting area at Rio Lagartos in Mexico. To capture this shot Alejandro used a movable blind, and got the birds accustomed to it.

Nikon D4 with 200-400mm f/4 VR lens and 1.4x converter, 1/125sec at f/10, ISO 1600

1 Research behaviour. I built a hide months before the flamingos arrived and took up position during the night.

2 Take your time reviewing images – it's just as important as shooting.

ALEJANDRO PRIETO ROJAS/BIRD PHOTOGRAPHER OF THE YEAR



DAVID GIBBON/BIRD PHOTOGRAPHER OF THE YEAR



Pelican Frenzy

Austin Thomas, UK
Creative Imagery
(BPOTY 2016)

➤ Lake Kerkini in northern Greece contains a large population of fish, attracting fishermen, boats and lots of Dalmatian Pelicans. Austin noticed the pelicans would go into a frenzy, chasing pieces of fish discarded by the fishermen. He selected a slow shutter speed to emphasise the energy these birds put in to securing a light bite.

Canon EOS 1DX with 70-200mm f/2.8L IS USM lens,
1/20sec at f/13, ISO 1600

- 1 Learn how to use your camera so you can respond quickly.
- 2 Knowing what your subject will do when a certain 'event' occurs gives you an advantage.

AUSTIN THOMAS/BIRD PHOTOGRAPHER OF THE YEAR





WIM VAN DEN HEEVER/BIRD PHOTOGRAPHER OF THE YEAR

Swans in the Snow
Wim van den Heever, South Africa
Creative Imagery: Bronze Award Winner (BPOTY 2017)

After arriving in very calm weather in Hokkaido, Japan, Wim thought photography was going to be easy. But that night a huge frontal system moved in and brought with it one of the biggest blizzards for that winter season. Though the conditions were very windy, with lots of snowfall, he persevered and kept on shooting. For this image, Wim used a flash with slower shutter speeds and zoom bursts to create the look he was seeking in the blizzard.
Nikon D810 with 24-70mm f/2.8 VR lens, 0.4sec at f/9, ISO 400, flash

- 1 Challenge yourself by working with light, camera techniques, angles and more to produce something different – that’s when the magic happens.
- 2 Look for challenging conditions. Most photographers only grab their cameras when the light is good, but adverse weather conditions can lead to impressive results.



A book featuring more than 200 images from the 2016 and 2017 competitions is now available, priced £24.99. By purchasing *Bird Photographer of the Year (Collection 2)*, ISBN 978-0-008-22931-3, through the BTO website (www.bto.org), a higher proportion of sales receipts goes toward its scientific research.

ELLIE ROTHWELL/BIRD PHOTOGRAPHER OF THE YEAR



JAMIE HALL/BIRD PHOTOGRAPHER OF THE YEAR

Woodland Tawny
Jamie Hall, UK
Birds in the Environment (BPOTY 2016)

Jamie is lucky enough to hear and watch tawny owls each night in the woodland that borders his house. It took a lot of planning to create an image that showed one in its natural environment and at its most active time of night. He picked a clear, windless night, set the camera up close to his garden birdfeeders, and waited in temperatures down to -5°C. The patio lights lit up the area well enough for him to see the owl flying in.
Canon EOS 1DX with 14mm lens, two 600EX-RT Speedlites, 30 seconds, ISO 3200, remote release

- 1 Observe birds prior to photographing them. Notice things like direction of flight, and the times of night they arrive; you can then optimise your time.
- 2 If you work on subjects close to home, it will give you more time to try out different techniques with your chosen subject.



Northern Gannet
Ellie Rothnie, UK
 Bird Behaviour
 (BPOTY 2016)

It was an extraordinary experience to photograph northern gannets over a number of days, recalls Ellie; the activity, noise, interactions, courtship and smells

were unforgettable. The northern gannet performs several ritual postures during courtship, one of which is sky-pointing, with head, neck and beak pointing upwards. In this case the bird also stretched its wings before being joined by its partner.

Canon EOS 1DX with 500mm f/4L IS USM lens, 1/2500sec at f/5, ISO 400

1 Foregrounds and backgrounds are as important as the subject. A uniform background and wide aperture helps to make your subject 'pop'.

2 Photographing during bad weather adds atmosphere to an image, particularly rain, snow, low light or fog.



A Guillemot Chat
Espen Lie Dahl, Norway
 Bird Behaviour
 (BPOTY 2016)

Espen took this image as the late-evening sun reflected on the sea behind the common guillemots on

the bird cliffs. Using a long lens with a wide-open aperture created a smooth background and interesting bokeh from the large 'spotlights' produced by the reflecting highlights.

Nikon D4S with 400mm f/2.8 lens, 1/2000sec at f/2.8, ISO 400

1 Get as low as possible when shooting birds; this will separate the bird from the background.

2 Do not sit inside and wait for the perfect sunset before going out to shoot images – shooting in bad weather can be rewarding.



A Snowy Owl in Rural Canada
Markus Varesvuo, Finland

Best Portfolio Winner (BPOTY 2017)

To its prey, the snowy owl is a silent predator, approaching like a ghost. Captured on an overcast day against a white sky, the image is deliberately overexposed to produce a really striking high-key picture, emphasising the bird's stealthy approach.

Canon EOS 1DX with 600mm f/4L IS II USM lens, 1/3200sec at f/6.3, ISO 5000

1 Stay hidden, or wait at a spot where birds fly over, land to feed or perch on branches. Use hides where possible. Get to know your birds – where they are and what they do.

2 Pre-visualise your image, and give the project enough time. When working with outdoor elements and wild animals, tight schedules will work against you.

Eider in a Fishing Harbour
Pål Hermansen, Norway

Best Portrait: Bronze Award (BPOTY 2017)

In the winter, the common eider often gather in places adjacent to human fishing activity to benefit from the extra food source. These birds were encountered on a cold January morning in Trondelag, central Norway, at first light.

Canon EOS 1DX R with T*3.5/18 ZE lens, 1/250sec at f/14, ISO 1250, underwater housing



1 Most bird images are made with the camera mounted on a tripod, but I like to move around more freely. With today's lens stabilisers and the high-ISO capabilities of modern cameras, I only really need a tripod when sitting in a hide or carrying out some night photography.

2 The standard lens for bird photography is long, but I regularly use a wideangle lens to capture more of a bird's environment.

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Andrew Fusek Peters

Andrew Fusek Peters is a conservation photographer and nature writer. He is currently on commission for the National Trust and Natural England on Shropshire's uplands. His books include *Wilderland*, *Upland* and the *National Trust guidebook for the Long Mynd*. www.andrewfusekpeters.com



Shooting stars

Grab your last chance to shoot the Milky Way in landscapes, or try capturing star trails. **Andrew Fusek Peters** is your guide

It's an exciting challenge to take on a dark, star-filled night as a photographer. Whether it's chasing the elusive Milky Way or showing the motion of the stars over a period of time to create star trails, you need to think carefully about choosing the right location, the right time of year and night, the right weather, the right settings and finally the right post-processing to bring the heavens into frame. Read on to discover some of my tips and tricks for producing sparkling results.

Timing

Shooting the Milky Way requires a fair amount of planning and research. First, although it's visible all year, the galactic core itself, which gives such oomph to night shots, is not visible in the Northern Hemisphere during winter. April is the first month to start planning your shoot and September the last. The PhotoPills app will help you plan your shoot on or around the new moon since with



Milky Way panorama over bog pool at Long Mynd, Shropshire
Canon EOS 5D Mark IV, Sigma 14mm
f/1.8 DG HSM | Art, 25 seconds
at f/1.8, ISO 3200

moonlight, the Milky Way appears washed out. The app also gives information on when astronomical twilight is over and the stars are fully visible.

Location

Once you have a clear night, with little wind and no moon, choosing a location is your next priority. What the vast grandeur of the Milky Way requires is a good foreground to anchor the final picture. There are many foregrounds that suit the Milky Way, from water to rocks, old buildings, hills, mountains and silhouetted trees. The only essential requirement is for there to be as little light pollution as possible, and you can find the best places by using sites such as Dark Site Finder. Unfortunately, the UK does not have many light-free areas, so if there is a distant glow from a town, try to make it work for you as part of the picture. Here is your chance to do something different. Several of the spots I have worked at had never been photographed at night,

so it was a joy to do something fresh and different. Think out of the box – and that doesn't mean another clichéd shot of a 'person with headtorch' shining up at the Milky Way!

Setting up

Setting up your shot requires thought, practice and patience. Remember, the Milky Way is not static, so you need to be on site in plenty of time to set up. The Milky Way moves from south east to south west over the summer months, so you need to position your camera and tripod facing this direction. If your land feature is a rock formation, one aim is to have the diagonal of the Milky Way (rising from right to left) coming out of the rock or over the rock. It's important to think of the overall composition. Again, the Sky Guide app is useful, as the virtual view shows exactly where and when the Milky Way will rise, and most importantly when the galactic core is visible.

KIT LIST



▲ Tripod

A strong, lightweight tripod is essential for the long exposures needed to capture stars, as well as a geared head for precise adjustments to frame both foreground and sky. I use the Manfrotto 055 Carbon Fibre with the Xpro Geared Head.



▲ Fast wideangle lens

The superb new Sigma 14mm f/1.8 has completely changed my shooting, enabling me to go wide open with a lower ISO. The Samyang 14mm f/2.8 is a fantastic budget lens which is surprisingly sharp.

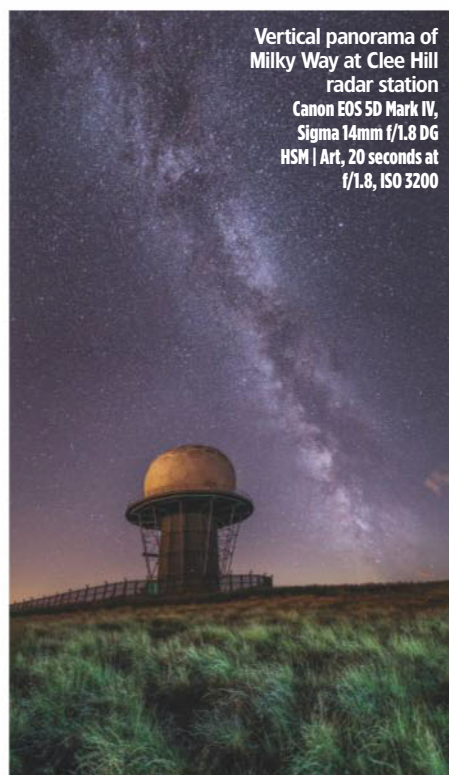


▲ Sky Guide and any weather app

The right weather is crucial to a good night shoot. Checking weather updates right up until heading out is essential. A clear night with no moon is best for the Milky Way and stars. Sky Guide has a superb overlay to check out where the Milky Way is, in order to frame your shot.

Focusing

Once you have an idea of your composition, there are various ways to focus. I have found using live view with a torch, or having a friend aim their torch on to the foreground, both work pretty well. Some astro shooters swear by focusing on the stars, but infinity on wide lenses such as the Samyang 14mm f/2.8 or the Sigma 14mm f/1.8 is pretty close, so anything focused over two to three metres away is sharp all the way to the stars themselves. It's worth noting that the rising Milky Way looks pretty dull and nothing like most published astro shots. Start with a tungsten white balance, as this can be warmed up later if needed.



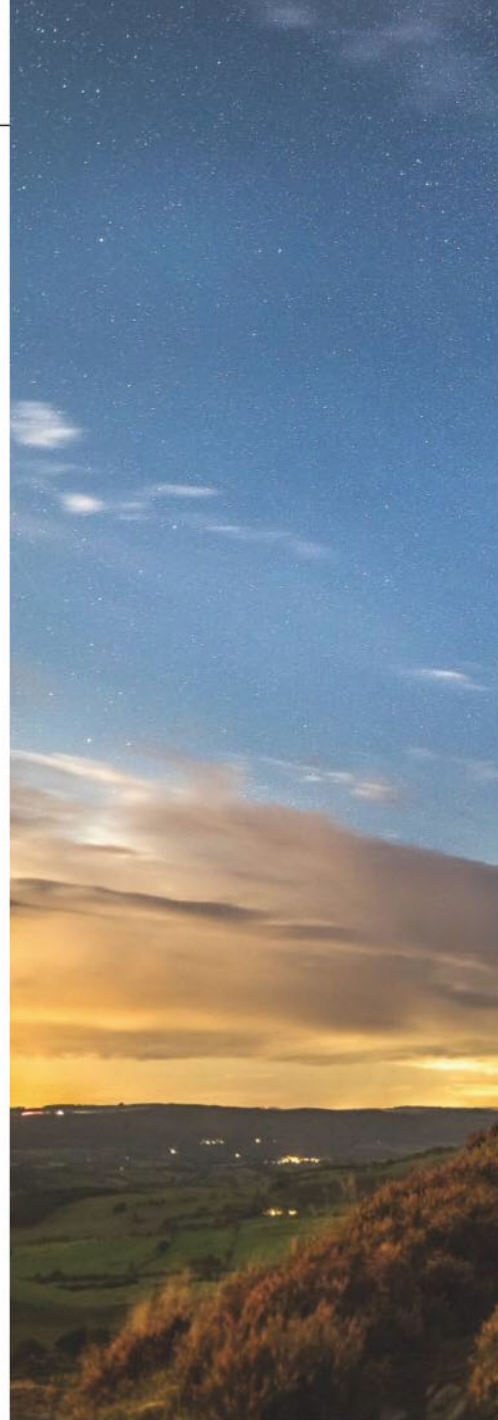
'Start with a tungsten white balance, as this can be warmed up later'

Post-processing

Our eyes are not good at night vision and the raw file is just the start of the processing journey. With a good raw image, bring up shadows and blacks (unless you want a silhouette). Use an adjustment brush on the stars to bring up exposure, clarity and contrast to taste. There is much more detail in the raw, and I like to think of a good astro photograph as showing an owl eye's view. There is nothing wrong with adding punch to your picture but don't overdo it. A mask sharpen filter in Photoshop can help ping out the stars, and if necessary, run Nik Define to reduce noise.

The result should show what the glory of the sky can offer. Once you have mastered the basics, then it's time to take it up a notch. With a geared or panoramic head, try for a Milky Way panorama. The lead shot here was done on three layers of seven shots, in landscape mode. Photoshop did a good job, but the resulting blend had a hugely curved horizon. This is where working with transform features such as Warp and Puppet Warp can help straighten things out. You can then experiment with breaking the rules.

One of my best Milky Way shots was when I went out for aurora (no show in Shropshire!). I thought I might as well set up for astro and as I did, the full moon rose in the east. Ignoring all that I had learnt, I continued shooting and one photo came out perfectly, with foreground rocks on the Stiperstones, the full-moon light turning the valleys strange and ethereal, and the Milky Way leading up and vanishing into the high clouds. Learn the rules, then go for something new.



HOW TO SHOOT STAR TRAILS



Try star trails

Once you have started to develop your night photography, take it one step further by trying to capture star trails. This is a great way of showing the movement of the stars over an hour or more in one single epic photo.

Location, location, location

It's all about location. You need a spot with minimal light pollution and an interesting foreground. This could be industrial, abandoned, natural. Think water, mountain, rock formation, radar station.

Clear skies

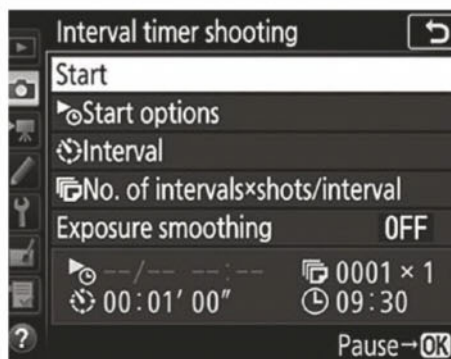
An ideal night is perfectly clear skies with no wind. If you want the stars to rotate around Polaris, you'll need to be facing north. To check the rotation, shoot one long exposure of 10 minutes to check star motion.



Milky Way over Cranberry Rock at The Stiperstones, Shropshire, with the full moon lighting the valley
 Canon EOS 5D Mark IV, Sigma 14mm f/1.8 DG HSM | Art, 20 seconds at f/1.8, ISO 2000

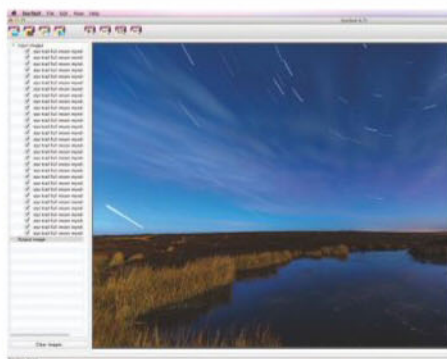
10 simple steps for camera set up

- 1** A full-frame camera that can cope with high ISOs is recommended for this type of work. Often you are dealing with a fair amount of dynamic range.
- 2** Raw all the way! Shooting in raw gives you so much more control over processing your final file, to recover shadow detail and dial down bright starry highlights if needed.
- 3** Use the 500 rule to avoid trailing stars. This is 500 divided by the 35mm equivalent focal length. So, 500/14 for the Samyang equals 35 seconds. In practice, I try to shoot shorter – around 25 seconds.
- 4** Shoot in manual or bulb mode. If using a 14mm f/2.8, start with ISO 3200, 25 seconds, f/2.8 and alter ISO to suit.
- 5** Use live view as it causes less vibration when the shutter opens and closes.
- 6** Your head torch can now help you focus on the foreground you have picked. Use live view to focus, then turn off AF. The Sigma 14mm f/1.8 is sharp to infinity beyond about three metres, even wide open.
- 7** Because of the shape of the Milky Way, it is often better to set up in portrait mode, with the Milky Way as a diagonal lead-in line.
- 8** It's important not to touch the camera at all, so use a remote cable to get the sharpest image possible.
- 9** Take lots of test shots, and adjust settings and position accordingly to make sure your horizon is straight.
- 10** Don't worry if the image on the back of your camera looks slightly dull. The raw file is only step one on the journey to bringing the stars to life.



Camera setup

Buy a cheap interval timer, unless your camera has one built in. Set the camera to manual, 30sec, f/2.8, ISO 1600 for 100 to 300 shots. Take a test shot. Make sure you have focused on your foreground, then turn off AF.



Post production

Apply basic adjustments to one file in Lightroom (adjust White Balance for natural skies), then sync all files. Export as JPEGs. Use Star Stacker to stack the photos or export into Photoshop and blend layers using lighten.



Finishing touches

The advantage of Photoshop layers is that satellite tracks can be easily removed. Once you have flattened the image, save the file back into Lightroom and add finishing touches such as a touch of vibrance and clarity lighten.

How to shoot **long exposure star trails**

SHOOTING good star trails requires a different skill set, as you will be taking 100 or more raw files and blending them to show movement in the stars. Due to light pollution in the UK, I don't recommend one long exposure as you will end up with blown highlights. A series of shorter exposures works fine. As with Milky Way shots, you need a striking foreground. Silhouettes can work – a stark rock formation,

undulation of hills or jagged mountains will give you the rule of two-thirds in practice: a third for foreground, and two thirds for sky and stars.

For the wow factor, aim your lens at Polaris, around which the stars rotate. If you can place a standing stone, building or rock right at that centre point, it will appear that the stars are spinning around it. Use Sky Guide to locate Polaris and compose with live

view to focus on the foreground.

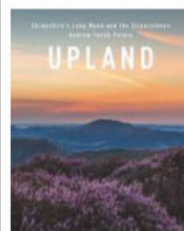
Because you are not going for the Milky Way, you can dial down ISO and even experiment with your f-stop – test shots are important and an interval timer is a must. Shoot as long as you can: the more exposures, the smoother the trails. One big UK issue is lens misting – it's happened to me during every star trails shoot. There are lens heaters that can stop this.



Star trails above Manstone Rock, Stiperstones
Canon EOS 6D, 30 seconds, ISO 1600



The light of the full moon added a strange glow to the landscape



Andrew's book *Upland* (Graffeg, £20, ISBN 9-7819-1086-2681) explores the wildlife and landscape of the Shropshire Hills. *It is a passionately written and lavishly illustrated account of the natural history of one of Britain's best kept secrets. Andrew Fusek Peters has thrown his heart and soul into this book, and it shows: Iolo Williams, TV wildlife presenter.*



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A toast to the coast

No one in Britain is more than 70 miles from the sea. We asked finalists of this year's **Shipwrecked Mariners' Society** photographic competition for their tips on photographing it

Not forgotten

David Jenner

☑ This image was taken at Barmouth harbour, North Wales. On the night of the full moon the tide was a long way out, enabling me to get on to the beach and up close to this magnificent old lifeboat. However, the poorly lit environment posed a number of issues. My first test shot of 30 seconds illustrated the difficulties, since all I could see in the black abyss was the bright moon that was so overexposed it looked like the sun. I knew that this image would require multiple exposures, which I would have to blend together in post-production.

It never ceases to amaze me just how short an exposure you need to capture the colour and detail in the surface of the moon and, after a number of shots which were constantly interrupted by passing cloud, I finally got the perfect image at 1/640sec at f/4 (ISO 100). Once this had been achieved, I then set about capturing the image of the boat itself. No matter how long I exposed the shot there just wasn't enough ambient light from the harbour to capture the detail in the vessel's paintwork. So my only solution was to light paint the boat with a pocket torch. A 30secs exposure at f/8 (ISO 100) gave me just enough to bring out the detail in the raw file. Back in the studio I then blended the short exposure I did of the moon, along with my light painted long exposure of the boat to give me the perfectly balanced image. www.davidjenner.co.uk

This atmospheric image shows great technical skill
Nikon D810, 28-300mm lens,
30secs at f/8, ISO 100



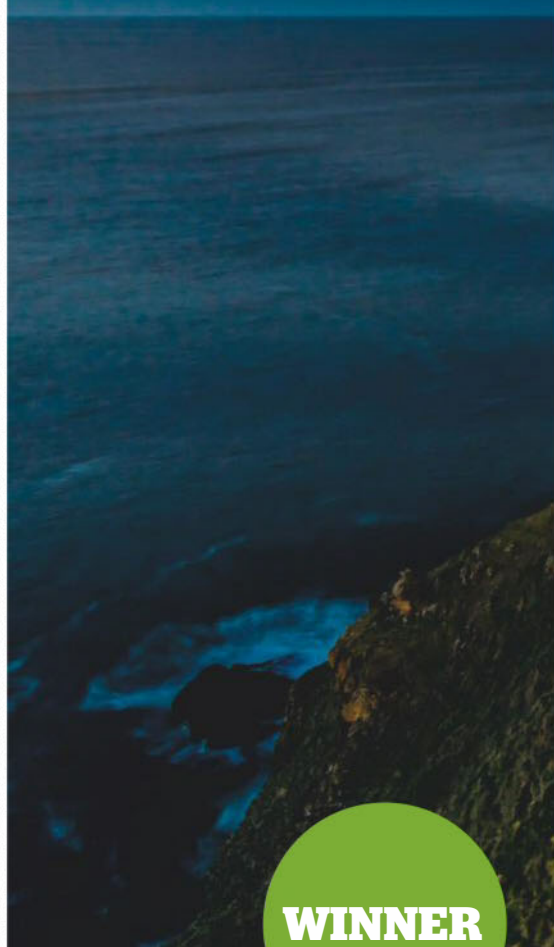
DAVID'S TIPS

1 Getting a good photograph of the moon that records the detail requires a shorter exposure than many people think. To prevent the moon overexposing, shoot it as a separate exposure, usually around 1/500sec, then compose that in with your correctly exposed foreground.

2 Light painting can be trial and error. I find 30 seconds is usually long enough and will not require you to set your camera to bulb mode, so find an aperture that will work with this duration. For this picture I started at f/16 but the image was too dark, so I opened up the aperture to f/8. While the shutter is open, move the light evenly all over the subject, making sure not to walk in front of the camera. You will need a light that has enough power to light your subject from a distance.

3 Soft waters and skies look great but be mindful that anything moving in a long exposure (like a boat on the water) will blur. There's no real solution for this other than increasing the ISO to bring the shutter speed up but then you'll lose the effect of the water and the sky.

The judges loved the contrast between the warm light emanating from the lighthouse, and the cool blue sea and sky
Nikon D810, 24-70mm f/2.8 lens, 5secs at f/4.5, ISO 200



WINNER

Beams

Willie Pollard

☑ This image was taken at St. Abb's Head, the clifftop overlooking St. Abbs, in the Scottish Borders. It's a favourite spot of mine because there are sea birds as well as very high cliffs overlooking the North Sea. The lighthouse stands like a guardian. I arrived in time for sunset and stayed to see how the light changed. The beams of light reaching out across the sea got better and better as the light dropped.

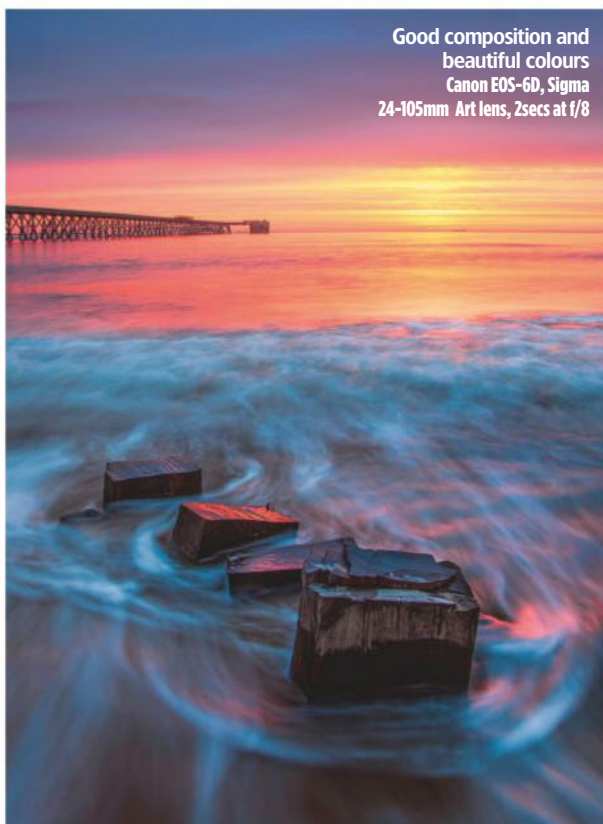
WILLIE'S TIPS

1 Research the location and try to visit a few times. I had previously visited this spot in daylight to do a recce and work out my composition.

2 Go prepared. I always have good warm clothing and a hot drink. You are exposed to the elements on these cliffs.

3 When you're photographing in the golden hour, don't leave as soon as the sun sets. Stay around a bit longer and observe the light changing.

4 I belong to Midlothian Camera Club. Local clubs are a great way to expand your knowledge and pick up tips.



Good composition and beautiful colours
Canon EOS-6D, Sigma
24-105mm Art lens, 2secs at f/8

Colours at daybreak Lee Summerson

A friend and I went to the North Sands area of Hartlepool at around 3am one Sunday. The sunrise didn't get off to a promising start but then all of a sudden this happened. I had to pull the colours back a little in post as it was just too vibrant and looked unreal. www.facebook.com/LeeSummerson1

LEE'S TIPS

1 Look for a nice foreground feature and try to bring it into the image from one of the bottom thirds. You need an exposure time of about one or two seconds to get some nice flowing motion in the sea.

2 It's usually best to place the horizon on either the top or bottom third of the image, using the rule of thirds. Occasionally, though, it looks good running through the middle of the frame, so do experiment with the composition.

3 I recommend using a Lee 0.9 graduated neutral density filter to avoid overexposing the sky and blowing the highlights.

The Shipwrecked Mariners' Society

The Shipwrecked Mariners' Society was founded in 1839 as a result of the tragic loss of a fleet of fishing boats on the north Devon coast. Since then the society, whose patron is Her Royal Highness The Princess Royal, has become one of the largest national maritime charities. Today, its main purpose is to provide financial support to individuals and their dependants who are in need, and who have worked at sea in the Merchant Navy and fishing fleets. The Society organises an annual photo competition, and this year *AP* Editor Nigel Atherton was on the panel of judges assessing more than 1,300 entries. His comments on each image are in the captions.



This backlit action shot conveys the drama and excitement of surfing
Nikon D800, 80-400mm lens at 400mm, 1/5000sec at f/5.6, ISO 200

Surfing into the wind Roy Curtis

My photo of the surfer was taken on a windy December day at Fistral Beach, Newquay. The sun was setting behind a headland which was in shadow. This provided a dark background for the side-lit waves and spray.

ROY'S TIPS

1 Don't take risks with the sea. Don't assume you are safe standing on rocks close to it, because unexpectedly large waves can, and do, wash people off. The same goes for beaches. Check the tide times so that you don't get cut off when concentrating on taking photos.

I always keep both eyes open when shooting – one for the viewfinder and one on the sea. Promoting coastal safety is a bit of an obsession as I live in Cornwall, where we have quite a few avoidable tragedies each year.

2 Check the times and position of sunrise and sunset – just before or after can be the best times to capture coastal views. This goes for the moon as well: two or three times a year the full moon can be captured rising behind St. Michael's Mount in Cornwall.

3 Fistral Beach is one of the best surfing beaches in the UK, meaning there are great photographic opportunities when the 'surf is up'.

RNLI Hartlepool North Sea Tom Collins

I am a volunteer with the Hartlepool RNLI (as shore crew and press officer) so I always make the most of the days when an exercise coincides with a bit of rough weather. This picture was taken during an exercise in a stormy and very cold North Sea, back in February 2015. I took the shot from the Headland area of Hartlepool, a location that offers some stunning photo opportunities on a stormy day as waves crash against the very old Heugh breakwater.

TOM'S TIPS

1 I always keep an eye the weather forecast and tide table for picture opportunities. There are lots of apps available that provide localised information.

2 Get to know your nearest stretch of coastline. A little local knowledge is invaluable. That way you'll know where to go for the best vantage points.

3 Most importantly, when out and about on the coast stay safe and never put yourself at risk trying to get that 'unique' picture. The sea can be an extremely dangerous and unforgiving force of nature.



This image conveyed the danger of the sea better than almost any other entry, as a huge wave bears down on the lifeboat
Nikon D3, 300mm lens, 1/400sec at f/4, ISO 200

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Rattray Head Lighthouse Lesley Martin

➤ I got drenched getting this picture of this remote lighthouse in northern Scotland. First the tide came in unexpectedly and soaked my feet, then there was a sudden torrential downpour! I used a Lee 10-stop ND and 0.6 Grad to stretch the exposure time to 8 seconds and retain cloud detail. www.lesleymartin.co.uk.

LESLEY'S TIPS

1 Take adequate waterproofs, for you and your gear. Be careful on beaches, as sand can do more damage than water.



We love the painterly quality to this image
Nikon D810, 16-35mm lens,
325secs at f/16, ISO 31

The perfectly timed firework is the icing on the cake of an already lovely vista
Nikon D810, 16-35mm lens,
5secs at f/8, ISO 100



Tenby harbour fireworks Mathew Browne

➤ The small seaside resort of Tenby on the Pembrokeshire coast is one of the most photographed places in Wales. Every summer its harbour plays host to a Summer Spectacular event, marked with a firework display in the evening. It always

pays to check ahead of time via social media if the displays are going ahead, otherwise you may end up cutting a rather lonely figure on a drizzly bench one Sunday night in Wales – I speak from painful experience! In Wales we are spoiled for choice with displays taking place at several piers and harbours. See www.mathewbrowne.co.uk.

MATHEW'S TIPS

1 It's increasingly difficult to capture unique compositions at locations that are frequently photographed. Seek out the times when tourists aren't around – typically the early hours of the morning – for the best views.

2 Use a 10-stop neutral density filter during the daylight hours to smooth

out water and to give clouds a sense of movement. A higher f-stop will give you even longer to play with. An added bonus is that tourists often blur out of your scene.

3 Look out for special events taking place at coastal towns and harbours that will make your photos stand out. I particularly enjoy photographing fireworks.

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Technique SEASCAPES

The glow emanating from behind the headland gives this scene an eerie quality
Nikon D610, Zeiss Distagon T* 3.5/18 ZF.2 lens, Lee 0.9 soft grad filter, Lee Little Stopper, 3secs at f/5.6, ISO 200



Cuckmere Haven Edd Allen

Heavy rain descended on Cuckmere valley as I set out on this particular evening. While everyone else ran for their cars, I pressed on towards the sea. I almost gave up at one point, but once I reached the beach, the rain briefly ceased and I was greeted with a wonderfully vivid sunset on a deserted seaside. www.flickr.com/photos/eddallen

EDD'S TIPS

1 It can be great fun making tide trails by slowing down the shutter speed. Look for the areas on your beach where the tide creates interesting trails. Timing how long it takes the sea to recede can often give you a good idea of the shutter speed to use. If the tide takes roughly two seconds to go out, then try setting your shutter speed accordingly. Using a remote shutter release can help you begin the exposure at exactly the right time.

2 With the coast often looking its best during the worst weather, one of the most essential items is a lens cloth. I always carry a number of them in my pocket, along with some lens cleaner spray. Sea spray on your lens and filters can be a nightmare, but having the right cleaning equipment close to hand makes it manageable.

3 On a trip to the coast I always wear my trusty old wellingtons. Being able to let the tide rush over your feet can help to catch those tide trails in all their glory!



A spectacular view well photographed by Robin
Sony Alpha 6000, CPL and ND0.8 filters, 6secs at f/11, ISO 100

Neist Point Robin Koehler

Neist Point on the Isle of Skye is one of my top 10 photographic locations. Standing on these cliffs watching the sky changing its colour, with the seagulls flying around and the waves crashing onto the rocks, while holding your partner's hand and shooting selfies, and a long exposure from time to time, is simply priceless. www.facebook.com/robinkoehlerphotography

ROBIN'S TIPS

1 I always carry a wideangle lens because it enables me to cover wide vistas such as this one with a single shot.

2 In addition to the various neutral density filters I use, such as the NDF10, that enable me to shoot long exposures, I also like to use a circular polariser to

take the glare off the surface of the water.

3 The winds in this part of Scotland can be pretty intense, so make sure to keep away from the cliff edge, and weigh down your tripod!

A lovely seascape enhanced by the addition of the Milky Way
Nikon D810, Zeiss Distagon 21mm ZF2
Foreground: f/5.6, 6mins at ISO 800
Stars: f/2.8, 20secs at ISO 2000



Tynemouth lighthouse

Gary McCoy

➤ This shot was taken on a November morning, the coldest day of the winter as I remember it. I wasn't even going to get out of bed but my wife encouraged me to go for a walk with her, so I have her to thank for grabbing this shot.

There was a fierce and bitterly cold wind coming from the north, whipping up the sea, so we decided to head down to

the Tynemouth lighthouse to see what the conditions were like. It was approaching high tide and colossal waves were rippling along the sea wall with incredible force. The sky darkened as if a storm was about to break, and then it started snowing. It was just such an awesome spectacle and I was thankful that my feet were on relatively dry ground.

GARY'S TIPS

1 Get out of bed! Explore your chosen coastal area at different times of day, season and weather condition. Get to know it intimately. As you do, in your imagination you'll store potential images and when exceptional weather conditions arise, you'll know where to go and with what equipment.

2 Many photographers meticulously plan their sea and coastal shots, and that's great, but don't do so at the expense of spontaneity. Be prepared to go with your instincts when confronted with unexpected but exciting conditions.

3 Tripods are great for slowing things down and for carefully crafting a long-exposure shot. But in fast-changing weather conditions and light, shooting handheld with a decent zoom (say, a 70-200mm) will give you flexibility in reach as well as the freedom to play with position and composition.

Optically stabilised lenses allow you to work with slower shutter speeds in difficult light and still get sharp shots, but don't be afraid to lift the ISO to get the speeds needed to freeze the action.

We love how the pool seems to be floating in the clouds here
Nikon D810, Zeiss 21mm ZF2, f/14, 77secs

**Editor's
Choice**

Abyss

Neil Burnell

➤ This image was taken on a misty morning at Shoalstone Pool in Brixham over a spring tide, when the pool gets completely submerged. For this image

I decided to shoot a long exposure of the corner section of the pool and mirror that section to make an isolated symmetrical pool. www.flipsidedesign.co.uk

Galactic

Neil Burnell

➤ This was shot at East Prawle, Devon, on a clear night and a new moon phase. It is a stacked shot of

four to help reduce grain from high ISO and give more detail within the Milky Way. www.flipsidedesign.co.uk

NEIL'S TIPS

1 I find shooting in soft light, such as misty, foggy or overcast conditions, good for shooting long exposure seascapes, especially when you want to isolate a subject. Try various lengths of exposure to create texture and movement or a silky smooth surface.

2 For shooting starscapes, know the area and set up and compose your image in daylight. I only shoot the coast in darkness when conditions are safe, and never on my own.

3 A good reliable headlight is vital for night shooting.

The awesome power of the sea, captured in one of the AP team's favourite images
Nikon D800, Nikon 70-200mm f/2.8 lens at 140mm, 1/500sec at f/8, ISO 1600



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Reader Portfolio

Spotlight on readers' excellent images and how they captured them

Stephen Flounders, Hartlepool



As can happen to the best of us, one day Stephen realised he was trapped on the corporate treadmill of everyday life, and realised he needed a hobby to keep himself sane. As he works in London, he found he was ideally situated to try his hand at street photography. Stephen has always been an avid people watcher and finds the daily comings and goings of people a fascinating subject to photograph. He would eventually like to experiment more with night and urban photography, and he would also like to build up the courage to approach people to take their portraits. See www.stephenjonathan.photography.

Switch House, Tate Modern

1 A clean and minimal look for a familiar subject. Spiral staircases are a popular subject but here Stephen has succeeded in including an element that elevates the scene. The leaning man is a great inclusion that really anchors the image
Olympus OM-D E M5 Mark II, 17mm, 1/60sec at f/1.8, ISO 400



Oxford Street
2 Here Stephen uses a simple visual metaphor to communicate his feelings concerning separation and alienation in city life
Olympus OM-D E-M5 Mark II, 17mm, 1/60sec at f/2, ISO 200



Euston Road
3 Stephen wanted the mood of the photograph to reflect how he interpreted this man's body language on the top deck of a bus. It's as though he is hiding away, or perhaps lost in thought
Olympus OM-D E-M5 Mark II, 45mm, 1/100sec at f/1.8, ISO 1000



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YOUR PICTURES IN PRINT

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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



4

Baker Street

4 Baker Street is an underground station that features some beautiful and eye-catching architecture. It's a location that is especially notable for the light, as we can see here Olympus OM-D E-M5 Mark II, 17mm, 1/80sec at f/1.8, ISO 1600

St Pancras

5 By using a longer focal length than normal, Stephen was able to keep his distance and photograph this woman while remaining relatively hidden from view and unobtrusive Olympus OM-D E-M5 Mark II, 45mm, 1/100sec at f/1.8, ISO 1000



5

WILDLIFE WATCH

Red deer

From locking antlers to grazing quietly in the morning mist, red deer are a gift to photographers, says **Oscar Dewhurst**

OCTOBER is a great time to photograph red deer as it is rutting season, when males (stags) compete to mate with the females (hinds). Sporting huge sets of antlers, the stags look nothing short of spectacular, and images of them bellowing and fighting can look fantastic, particularly in the right light. This, combined with their tolerance towards people when in deer parks, makes them an ideal subject for this time of year.

It's also worth noting that locations frequented by deer may also harbour ticks, some of which can carry Lyme disease. It is therefore always a good

idea to check yourself over for ticks when you get back home.

Habitat

Red deer are a favourite of photographers in the UK. Fortunately there are plenty of locations where you can photograph them, from the more 'wild' populations in Scotland, southwest England, Cumbria and the Peak District, and East Anglia, to those enclosed in the many deer parks dotted throughout the country, such as Bradgate Park in Leicestershire. Have a look online to see if there are any locations near you. Outside deer parks, they are found in forests (especially conifer plantations in Scotland), as well as on open hillsides and moorland. Arrive early and listen for the bellowing of males, which is a giveaway of their presence.

Best time to shoot

Red deer activity is greatest early in the morning, so I always make the effort to get to my location before sunrise. The weather conditions can also make a big difference to the photos: clear skies overnight can mean morning mists, giving you the opportunity to shoot into the rising sun and capture images with a lovely golden colour across them. Sunset can also be a good time to photograph as the sun is, again, lower, but you will not get the mist like you do at sunrise. Autumn is a good time to photograph them but in winter many stags will still have their antlers, giving the possibility of images taken in snow. Photographing red deer during the summer also offers the possibility of images of fawns with their mothers, and males with velvet-coloured antlers.



A red deer (*Cervus elaphus*) stag

KIT LIST

Binoculars ▼

I carry my Swarovski binoculars wherever I go. They are much lighter and clearer to look through than camera viewfinders, so are invaluable in finding subjects.



Waterproofs ►

Grass and bracken can be laden with dew in the mornings in autumn, meaning that without waterproofs you will quickly find yourself soaking wet! A pair of waterproof trousers and boots will keep you dry, which means you can stay out shooting for longer.

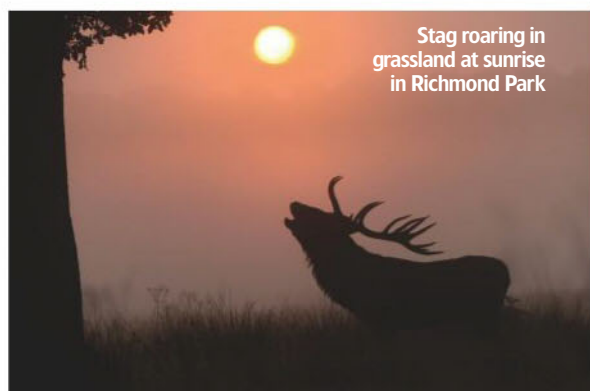


Oscar Dewhurst

Oscar is an award-winning wildlife photographer. He has spent the past few years dedicating countless hours to photographing many species of wildlife, from bitterns to urban foxes and primates in the Peruvian Amazon. To see more of his work, visit www.oscardewhurst.com

ALL PICTURES © OSCAR DEWHURST

Arrive early and listen out for bellowing males



Stag roaring in grassland at sunrise in Richmond Park

A spectacular red deer rut, also taken in Richmond Park





Shooting advice

Approach

Deer that reside in parks are used to people and can often be fairly tolerant of photographers making a close approach. However, you should be aware that stags can be volatile at this time of year, due to the increase in their testosterone levels, and it's not unusual for them to chase people. Don't make quick or sudden movements as these may result in unnecessary stress to the animals, not to mention angry glares from other photographers. By taking a bit of care with your approach it is not difficult to get close enough to obtain frame-filling images with even moderate telephoto lenses. If you are photographing in more 'wild' areas, you will need to think more about your clothing (both the colour and how much noise it makes when you move) as well as your positioning (always stay downwind, and try not to break the horizon).

Images

There are opportunities for a range of images in autumn as the stags are very active. This can produce great shots, particularly if you can get the condensation from their breath backlit. They will also thrash their antlers in bracken and long grass, which looks ridiculous when you can't see their head! Occasionally their displays to other males will escalate into spectacular fights. There are plenty of more tranquil opportunities, though, such as group shots of hinds (females) with a stag, and you may see jackdaws perching on the deer and picking ticks off them.

Settings

I use single spot and continuous autofocus, and my fastest frame rate (albeit only 4fps on my D800) and manual exposure, particularly if shooting into the light, to ensure correct exposures.



Red deer are widely distributed

About red deer

Red deer are the UK's largest land mammal.

- **Location** Red deer are widely distributed across the UK, but are most easily photographed in the deer parks that are found all over the country.
- **Size** Shoulder height is 95-130cm; weight can be up to 240kg.
- **Breeding** Males compete for access to females during the rut, in autumn. Fawns are born during early summer, and will stay with their mothers for nearly a year.
- **Diet** Red deer feed by grazing on grasses and dwarf shrubs, as well as browsing on tree shoots.
- **Population** There are around 350,000 red deer in the UK.



At a glance

£3,499 body only

- 45.7-million-pixel, full-frame CMOS sensor
- Expeed 5 image processor
- ISO 64-25,600 (expandable to ISO 32-102,400)
- Up to 9fps continuous shooting
- 3.2in, 2.4-million-dot tilting touchscreen
- XQD and SD (UHS-II compatible)
- Wi-Fi and Bluetooth connectivity

Nikon D850

The **Nikon D850** has caused quite a stir since its launch, but how does it perform in the hands of a professional user? **Michael Topham** gave it a thorough workout

For and against

- + Sensor resolves very fine detail
- + Super-fast autofocus system inherited from Nikon D5
- + Inherits AF toggle for rapid AF-point positioning
- + Silent shooting available in live view mode
- + Impressive battery life with EN-EL15a battery
- Lacks on-chip phase-detection AF in live view
- SnapBridge functionality could be made easier to use
- Requires expensive SD/XQD cards for high-speed shooting

Data file

Sensor	45.7MP FX CMOS
Output size	8256x5504 pixels
Focal length mag	1x
Lens mount	Nikon F
Shutter speeds	30secs-1/8000sec
Sensitivity	ISO 64-25,600 (standard), ISO 32-102,400 (extended)
Exposure modes	PASM, auto
Metering	Matrix, centreweighted, spot, highlight weighted
Exposure comp	±5EV in 1/3, 1/2 or 1EV increments
Cont shooting	7fps (9fps with EN-EL18b battery and MB-D18 battery pack)
Screen	3.2in, 2.4-million-dot tilting touchscreen
Viewfinder	0.75x mag with 100% coverage
AF points	153-point phase detection
Video	4K up to 30p, full HD up to 60p
External mic	3.5mm stereo
Memory card	XQD, SD (UHS-II compatible)
Power	EN-EL15a Li-ion
Dimensions	146x124x78.5mm
Weight	1,005g with battery and card

A couple of months ago, Nikon announced it was working on a follow-up to its high-resolution full-frame D810. But the statement offered little in the way of detail. Would it be everything professionals had been hoping for? Many had their fingers crossed.

By the time the wraps finally came off the D850, excitement levels had reached fever pitch. While it was expected that the resolution would exceed the 36 million pixels offered by 2012's D800/D800E, and the D810, more of a surprise was the radical increase in shooting speed, the boost in the sensitivity range and the host of other improvements that have created one of the most capable professional full-frame DSLRs ever made.

If you've wondered why so many professionals carry one camera

that's good for high-speed shooting and another for high resolution, it's because there's never been the perfect hybrid. Nikon's answer is the D850, which sets its sights on being the perfect all-rounder for those who want a blend of high resolution, fast shooting and impressive noise response.

On paper, the Nikon D850 offers a jaw-dropping spec that's geared up to tackle almost any situation. Even better is the price (£3,499 body only), which is a lot, but less than what many expected.

Features

Inside the Nikon D850 is an all-new 45.7-million-pixel, full-frame (FX-format) CMOS sensor that does away with an optical low-pass filter and packs gapless on-chip microlenses with a backside-illuminated architecture to maximise its

For this shot, the D850's dynamic-area 25-point AF was used in combination with continuous autofocus (AF-C). The camera is extremely good at acquiring focus on high-speed subjects moving towards it
Nikon 200-400mm f/4 G VR II AF-S ED, 1/640sec at f/5.6, ISO 400





light-gathering capabilities. The camera offers a standard sensitivity range of ISO 64 to 25,600, expandable to ISO 32 and 102,400. Nikon has paired this new sensor next to the same Expeed 5 image processor found in its flagship D5. This has helped bring its continuous shooting speed up to a healthy 7fps, and there's the option to boost this to 9fps with the optional MB-D18 grip (£369) and EN-EL18 high-power battery. At 7fps, the D850 has a 51-frame raw buffer, and with an XQD card slot next to the UHS-II-compatible SD card slot, it offers good prospects for sports and action photographers who demand nothing but the fastest read/write speeds.

The D850 also inherits an autofocus system directly from the D5. It sports 153 focus points (of which 55 are user-selectable),

including 99 cross-type, and 15 that will work with lens and teleconverter combinations with an aperture of f/8. The centre point is sensitive to -4EV, and the rest to -3EV, allowing the camera to focus quickly in low light. Autofocus modes include auto area, 3D colour tracking, single-point AF and the option to select the number of continuous (AF-C) focus points from a group of 9, 25, 72 or 153. In live view, there's a new pinpoint AF mode that's designed to ease precise focusing on smaller subjects in the frame, but without any form of on-chip phase detection, Nikon is still relying entirely on contrast detection for autofocus.

Metering is left in the capable hands of the manufacturer's 180,000-pixel RGB sensor – yet another feature inherited from the D5. This metering sensor is used

for subject-recognition purposes, including face detection, which feeds information to the AF system for accurate and precise subject tracking.

If you're worried about how quickly the D850 might clog up storage devices with its huge 8256x5504-pixel files, fear not. Nikon has added two reduced image-size options when recording in raw or JPEG. Change the image size from large to medium and the D850 will record 25.6-million-pixel files, with the small setting reducing the resolution to 11.4-million-pixel files. In addition to this, the D850 has a DX crop mode that is automatically selected when a DX lens is attached, but can be used in combination with FX lenses for those who'd like a bit more reach at the telephoto end. It may use only a small area of the sensor, but it still produces

adequate resolution (19.4MP) with a 5408x3600 pixel count. To put things in perspective, the resolution produced in the D850's DX crop mode isn't much less than the 20.9-million-pixel resolution produced by the D7500 and D500.

On the video side of things, the D850 is capable of in-camera 4K recording at 30fps using the full width of the sensor. While 4K time-lapse movies can also be generated in-camera, strangely, the only feature Nikon chose to reveal early – 8K time-lapse – can't, instead requiring the use of third-party software. A more accurate description would have been to say the camera has a built-in intervalometer.

Elsewhere, there's new in-camera focus bracketing to create extended depth-of-field composites as well as a



This shot was taken using the D850's new Natural Light Auto White Balance setting, which is designed to deliver optimal white balance results and enhance warm colours under natural light
Nikon 85mm f/1.4 G AF-S, 1/250sec at f/1.4, ISO 400

new Natural Light Auto White Balance option, which promises optimal results in outdoor lighting conditions. Hopefully, this should solve Nikon's inclination to over-neutralise outdoor shots and give them more warmth.

Other impressive features are found at the back of the camera. The optical viewfinder is the largest yet on a Nikon DSLR, with a 0.75x magnification, and below it you get a 2.36-million-dot LCD that tilts up and down. It fully supports touch functionality so you can use it to navigate menus, browse images in playback or set the AF point in live view.

The camera is powered by Nikon's familiar EN-EL15a battery, but what's particularly impressive is that it can take 1,840 shots on a single charge – a big jump from the D810's 1,200. The D850 gets Nikon's SnapBridge connectivity as a means of wirelessly transferring images to mobile devices. Images can be transferred as you shoot, and by selecting the all-important down-sampling 2MP mode, it rapidly speeds up transfer times and saves on valuable storage space.

Build and handling

Professional full-frame DSLRs have to be built like tanks if they're going to withstand the rigours of daily use and rough treatment. The D850 is no exception, and Nikon has produced an incredibly strong camera that feels superbly

constructed, albeit with a few subtle body changes over the D810.

To give it its strength and rigidity, the D850 is built around a magnesium-alloy chassis that's fully weather sealed. Nikon has also taken the decision to remove the pop-up flash – something that isn't found on many of today's most resilient professional DSLRs.

From the front, the D850 doesn't appear too different from the D810, but once it's in your hands, you realise the grip is a fraction deeper. It's a beefy grip that accommodates the largest of hands and your index finger is left to rest comfortably on the shutter button. I'd say it's one of the most comfortable pro DSLRs I've used.

Every inch of the body features buttons, dials or connector ports, with sufficient dedicated controls to change every key shooting setting without needing to access the menus. In terms of layout, there are a few nice touches. For example, there's a new joystick that falls naturally under the thumb for shifting the focus point around the frame on the fly. It's faster to use than the four-way controller and its knurled texture helps differentiate it from the AF-ON button. Nikon's decision to put the ISO button above the drive-mode dial on the D810 was always a curious one, so it's good to see this being exchanged with the mode button. This means sensitivity can now be changed without having to pull your eye away from the viewfinder.

At the rear are the usual menu, lock, playback zoom and OK buttons to the left of the screen, but there's also a new customisable Fn2 button that's brilliant for rating images in playback. It can be set up to access My Menu and toggle between stills and movie shooting info in live view. The integrated live view button and stills/movie switch has shifted down and the info button is useful for viewing key exposure settings on-screen.

The D850 has a few other nice touches. Flicking the on/off switch to its bulb position illuminates the top-plate LCD, as well as many other buttons, for shooting in the dark. In addition, there's a clever folding port cover that keeps the headphone socket protected when a microphone is plugged in.

Viewfinder and screen

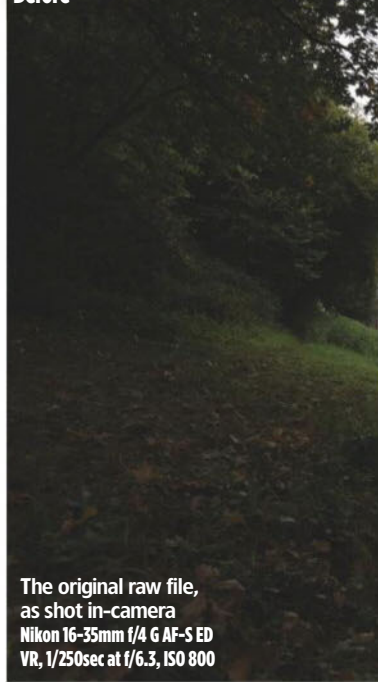
As the D810 only had a fixed screen, it's good to see Nikon embracing a tilting touchscreen on a high-resolution pro-spec DSLR. When we asked Canon why one wasn't fitted to the EOS 5D Mark IV, the company's response was that it compromises the weather sealing – something Nikon has set out to prove wrong.

The screen is essentially the same 2.36-million-dot LCD that you get on the D500. It tilts up and down for waist-level shooting, but only when you're working in the landscape format. The angle of tilt the screen offers is particularly good for low and high-angle

shooting, and it can now be used to browse menus and change menu settings. It doesn't go as far as allowing you to change exposure variables from the info display or live view screen, but it's a big step in the right direction. As for its response, it's incredibly sensitive, rivalling the response of Canon's superb touchscreens.

The viewfinder is equally as impressive as the screen. It doesn't offer a preview of white balance, exposure or depth of field in the way an electronic viewfinder can,

Before



The original raw file, as shot in-camera
Nikon 16-35mm f/4 G AF-S ED VR, 1/250sec at f/6.3, ISO 800

but with its 0.75x magnification and 100% frame coverage, it offers a very pleasing view when raised to the eye. It's possible to turn a viewfinder grid display on and I found myself assigning the Fn1 button to viewfinder virtual horizon, which loads a levelling guide on the horizontal and vertical axes. Being the optical type, the viewfinder has zero lag, incredibly short blackout time and there's the option to block it out to prevent light leaks during long exposures.

Autofocus

Nikon's professional DSLRs have long had a good reputation for their fast, accurate focusing. The D850 is no exception, and with the same Multi-CAM 20K autofocus sensor module as that found in the D5, it can be relied on to acquire focus faster than you can think. What's most impressive is its ability to acquire accurate focus in poor lighting conditions. Dimly lit dance floors at wedding venues and low-light wildlife shots are just a couple of examples where the D850's autofocus system excelled. I experienced no difficulty tracking moving subjects travelling directly towards the camera, even in fading light. A quick-fire burst of 18 frames at 7fps set to continuous AF (AF-C) resulted in just three frames of a train travelling towards the camera at 60mph not being pin sharp. The 55 user-selectable points are expanded relative to the D810,

but they're still grouped towards the centre of the frame, so there may be the odd occasion when your subject is positioned in an area of the frame where you need to focus first and then recompose.

Similarly to other Nikon DSLRs, the AF is changed between single (AF-S) and continuous (AF-C) modes by pressing the AF button that's located inside the AF/MF switch and turning the rear dial. Holding the button and turning the front dial controls the number of points in use in AF-C mode and is also used to select 3D AF tracking. From the autofocus custom setting menu, you can refine AF settings to suit your way of shooting – for example, speed up or slow down the blocked-shot AF response and tell the camera whether you're shooting an erratic or steady-moving subject from the focus tracking with lock-on settings. Users can reduce the number of selectable AF points from 55 to 15, and back-button focusing is easily set up from the AF activation submenu.

Performance

As the D850 is such a versatile camera, I found myself shooting a wide range of subjects in many different environments to find out how it performs. First, I shot a series of landscapes and quickly found myself blown away by the astonishing detail the sensor resolves. The marriage of super-high resolution, fast

Focal points

There's no end to the advanced functionality on the D850 – it's a DSLR that keeps on giving

Film digitising adapter

Nikon has produced the ES-2 adapter for the D850, which lets you turn colour or monochrome images shot on film into high-quality files without using a scanner. The ES-2 is a handy way to create digital files for printing and is suitable for enlarging up to A1 size. The ES-2 film digitising kit costs £139.

Remote port

At the front of the camera, just below the PC sync port, is a 10-pin remote shutter-release terminal ready to accept a remote cord such as Nikon's MC-36A (£159).

Fn1 button

The Fn1 customisable function button is located at the front of the body. Set to default, it can be used in combination with the front or rear dial to change the image area from FX (36x24) to 1.2x (30x20), DX (24x16), 5x4 (30x24) or 1:1 (24x24).

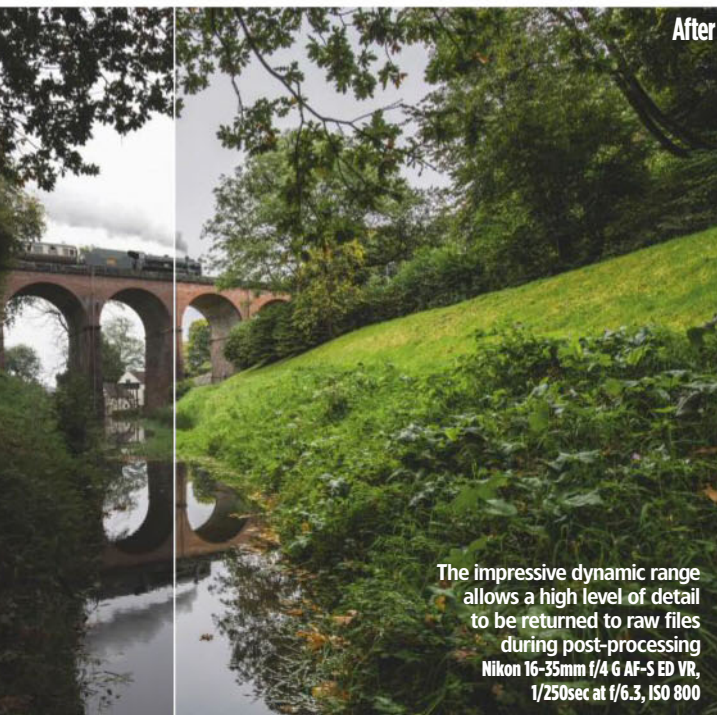


Time-lapse movie

Time-lapse movies lets you create 4K, full HD or 720p time-lapse footage in-camera. Interval shooting times are calculated to ensure you have enough memory space.

Auto AF fine-tune

AF fine-tune can be used to overcome front or back-focusing issues for specific camera and lens combinations. It's the same system as found on the Nikon D500.



The impressive dynamic range allows a high level of detail to be returned to raw files during post-processing
Nikon 16-35mm f/4 G AF-S ED VR, 1/250sec at f/6.3, ISO 800



The D850 can capture 30.3MP images in the 1:1 aspect
Nikon 85mm f/1.4 G AF-S,
1/30sec at f/8, ISO 200

➤ focus speed and a tilt-angle screen allowed me to capture shots bursting with detail very quickly from low angles – and far more easily than any previous high-resolution Nikon DSLR. The crystal-clear display, with its responsive touch control and accurate colour rendition, is excellent for monitoring results, and I regularly used the double-tap function with the rear dial to zoom in to 100% and check focus between shots. Even if you're not overly keen on the idea of using a touchscreen on a DSLR, the D850's unit is so good that you're likely to use it more than you think, especially to navigate the menu.

Testing the D850 at a wedding produced a pleasing set of results with two of my favourite Sigma Art lenses – the 24–35mm f/2 DG HSM Art and 135mm f/1.8 DG HSM Art. The true test in the church was its silent live view mode, opting for Mode 1 ahead of Mode 2 to prioritise resolution over speed. While it's great that the D850 can capture shots without a trace of sound, allowing you to work discreetly, you're still totally reliant on contrast-detection for autofocus in live view, both when shooting stills and video. I did miss a few key shots when the D850 struggled to lock on fast enough, at which point I reverted to

phase-detection focusing and composing via the viewfinder at the cost of louder operation. The D850 doesn't have anything on the Canon EOS 5D Mark IV, which benefits from on-chip phase detection in live view thanks to its Dual Pixel AF technology. The caveat is that the EOS 5D Mark IV doesn't offer a silent mode in live view like the D850.

To test the D850's speed capabilities, I used it on a car shoot – hanging out the back of a car to get a series of action shots. Without the MB-D18 grip and EN-EL18a battery, I was limited to shooting at 7fps, but the AF system proved more than capable of tracking the car and delivered pin-sharp results frame after frame. However, shooting in raw and Fine JPEG formats at full resolution only gave me around 400 shots or so to play with using a SanDisk Extreme Pro 64GB card. If you're going to shoot at the highest quality at the highest speed on the D850, you're not only going to need a few high-capacity cards, but you'll also need the best quality cards. I managed to shoot 20 continuous frames (raw and Fine JPEG) at full resolution at 7fps to my card before the buffer was reached. To get anywhere close to the promised 51-frame raw buffer and reach the full potential of the D850's speed capabilities, you'll be required to use the finest UHS-II SD cards or XQD cards.

Just as my time with the camera came to an end, I managed to source a Sony 64GB XQD card. In

real-world use I found I was recording around 40 (14-bit lossless compressed) raw files at 7fps before its buffer was reached. This is an impressive number considering the vast volume of data it was being asked to process and write, but is slightly under the promised 51-frame raw buffer. Formatting the card and switching to 12-bit lossless compressed raw saw the number of continuously recorded frames increase to 107 at 7fps.

As for Nikon's wireless connectivity, I found the camera would automatically pair and connect to my iPhone via Bluetooth without a problem, but wouldn't always send my latest shots to my mobile device straight away when the auto link within the app was clearly switched on. It seemed completely random as to when new photos would be transferred from the camera. To overcome this, I ended up using the 'download selected pictures' option, which initiates a Wi-Fi connection with the camera. I then manually selected the images I wanted to transfer to my camera roll wirelessly before sharing. Having the option to select which shots you'd like to import at 2MB or full resolution is great in this part of the app, but overall I was left with the impression that SnapBridge could be made much more intuitive. The fact it doesn't offer the option to change exposure settings live in remote shooting mode also puts it way behind other apps from rival manufacturers.



Silent shooting

WE'VE SEEN Nikon attempt to quieten its DSLRs in the past by adding quiet shooting modes that effectively dampen the sound of mirror slap. The D850 is equipped with two of these modes (one offering 3fps continuous shooting) and both are located on the drive-mode dial. Although these quiet shooting modes do suppress the sound of the shutter a little, mirror slap is still audible. To go one better, Nikon has introduced a silent, zero-vibration electronic shutter to the D850 that enables users to capture images in silence when using live view. Users are given two silent live view modes to

choose from in the photo-shooting menu. Mode 1 offers silent shooting at 6fps at full resolution including raw, whereas Mode 2 rattles out shots at 30fps at 8MP in the JPEG format only. This will be well received by wedding photographers in particular, and wildlife photographers who are often at risk of disturbing their subjects. I tested both modes while photographing a wedding in a church and those around me were oblivious as to when I was taking images throughout the service. It's a boon for those times when you want to be discreet and work under the radar.



Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details



The increase to 45.7 million pixels sees the D850 yield a slightly higher resolution than the Sony Alpha 7R II, but it isn't quite as high as the 50.6-million-pixel resolution offered by Canon's EOS 5DS and EOS 5DS R twins. With its lack of optical low-pass filter, the D850 sensor produces a jaw-dropping level of detail, with great scope for cropping and maintaining high resolution when required. Despite the sensor being densely packed with pixels, it offers wide dynamic-range leverage, allowing users to return a high level of shadow detail to raw files with minimal noise.

Resolution

The D850 resolves such fine detail, it was necessary to shoot our resolution chart from double the distance to determine our results. The sensor resolves 4,800l/ph at ISO 100 – a sensational figure that it maintains up to ISO 400. Beyond this point it drops a little to a very

respectable 4,400l/ph at ISO 800 and 4,000l/ph at ISO 1600. The sensor showed no problem resolving 3,600l/ph at ISO 6400, with a slightly lower 3,200l/ph figure being recorded at ISO 12,800 and ISO 25,600. Detail starts to tail off more beyond this point.



Here we show details from our resolution chart test pattern (above). Multiply the number beneath the lines by 400 to give the resolution in lines per picture height.



Noise



The crops shown below are taken from the area outlined above in red

To produce the best results at high ISO you'll want to shoot in raw, but I was impressed by the in-camera processing of JPEG images, with fine detail being well preserved up to ISO 12,800. A close examination of raw files revealed noise-free results from ISO 100-800, with a trace of luminance noise creeping in at ISO 1600. ISO 3200 and ISO 6400 are perfectly usable and I'd happily push to ISO 12,800 – just beware that shots taken at this setting will require noise reduction during processing. I noticed a drop in saturation at ISO 25,600 and noise becomes so imposing at ISO 51,200 and ISO 102,400, you'll want to avoid these settings.

RAW ISO 100



RAW ISO 1600



RAW ISO 6400



RAW ISO 25,600



RAW ISO 51,200



RAW ISO 102,400



Verdict



THE GREAT news for the Nikon faithful who've held out for the D850 is that it doesn't disappoint in the slightest and delivers impressive features by the truckload.

Professionals, semi-professionals and serious enthusiasts who settle for it will be thunderstruck by the performance of the new high resolution sensor, particularly its low-light capabilities at high ISO. Nikon is well aware that a professional DSLR needs more than a high resolution and excellent noise response to satisfy photographers in their droves, and by successfully marrying high resolution with high speed they've made the D850 one of the most versatile DSLRs around. For anyone who carries a D810 for high-resolution shooting and a D500 for fast action work, for example, the D850 is capable of replacing both in a single body.

It's not just the speed and the way it goes about processing such high volumes of data so quickly that impresses, either, as the AF response is as good as you get on the D5. It's insanely accurate and responsive, even when challenged with the fastest subjects and poorest of lighting conditions. Other attractive features are its tilting touchscreen and impressive video capabilities, although I do feel that both of these areas could have been made better by offering touch control of key exposure variables and implementing a faster live view focusing system. The only other disappointment was SnapBridge connectivity; it didn't perform faultlessly and wasn't always reliable at transmitting images.

There's no question that the D850 is going to be a well-received camera because it's going to appeal to so many users, from action, sports and wildlife photographers to landscape, portrait, wedding, architectural and still-life photographers. All that's left to say is that the D850 is a sensational camera, and after a few tough years Nikon appears to finally be back on track with one of the finest and most versatile DSLRs ever made.

FEATURES	10/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	9/10



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| 5 Nov | Nottinghamshire Wheeler <i>Notts</i> |
| 11 Nov | Wiggle Kent Classic <i>Kent</i> |
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With its effective image stabilisation, this lens is great for shooting handheld in low light
Nikon D5600, 13mm, 1/5sec at f/5.6, ISO 400



Nikon AF-P DX Nikkor 10-20mm f/4.5-5.6 G VR

Nikon's new ultra-wide zoom looks very appealing – but only if your camera is new enough. **Andy Westlake** tries it out

Ever since digital SLRs with sensors smaller than 35mm film appeared, there's been a question of how to shoot at wide angles. APS-C or DX-format cameras need purpose-designed lenses with focal lengths as low as 10-12mm. To make them reasonably small and affordable, they are designed with smaller image circles, so aren't compatible with full-frame cameras.

It didn't take long for APS-C-specific wide zooms to appear, but they've always been pricey. Nikon's AF-S DX Nikkor 10-24mm f/3.5-4.5G ED will set you back £700, driving most to buy

third-party alternatives such as the £330 Sigma 10-20mm F3.5 EX DC HSM. Doubtless, many Nikon users looked on in envy when Canon announced its EF-S 10-18mm f/4.5-5.6 IS STM in 2014, which costs just £200 new.

Now, Nikon has replied, with the £329 AF-P DX Nikkor 10-20mm f/4.5-5.6G VR. With built-in optical stabilisation, at first sight it looks like an obvious buy. Unfortunately, it comes with a serious catch – as an AF-P lens that uses a stepper motor for autofocus, its compatibility with older cameras is limited. This is a strange misstep from Nikon that has no



obvious technical explanation: the stepper-motor-equipped Canon 10-18mm will work perfectly happily on all its APS-C DSLRs.

According to the lens's instruction manual, it 'does not support' cameras



The huge angle of view enabled me to capture this spectacular double rainbow
Nikon D5600, 10mm, 1/40sec at f/11, ISO 100



➤ that are more than five years old, namely the D4-series, D3-series, D2-series, D-1 series, D800-series, D700, D610, D300-series, D200, D100, D90, D80, D70-series, D60, D50, D40-series, D7000, D5100, D500, D3200, D3100, or D3000 models. So if you use one of these, you can stop reading now and buy a third-party alternative. With the D5500, D5300, and D3300, you'll need to update the firmware for the lens to work.

Features

Nikon has employed an optical formula with 14 elements in 11 groups, including three aspherical elements to help minimise distortion. The aperture diaphragm uses seven curved blades, so you'll see 14-ray sun-stars when it's stopped down. The minimum focus distance is 22cm at all focal lengths.

As with its Canon equivalent, the 10-20mm's modest maximum aperture of f/4.5-5.6 isn't much to write home about. However, it does have built-in optical stabilisation that should allow shooting at shutter speeds 3.5 stops slower than would otherwise be possible. As a result, you can shoot handheld in lower light compared to using a larger-aperture lens.

At the front of the lens is a 77mm filter thread, and as with the vast majority of lenses these days, it doesn't rotate during autofocus, which makes the use of polarising or graduated filters easier. Nikon has also supplied a large petal-type lens hood in the box, which can be reversed over the barrel when it's not in use.

Build and handling

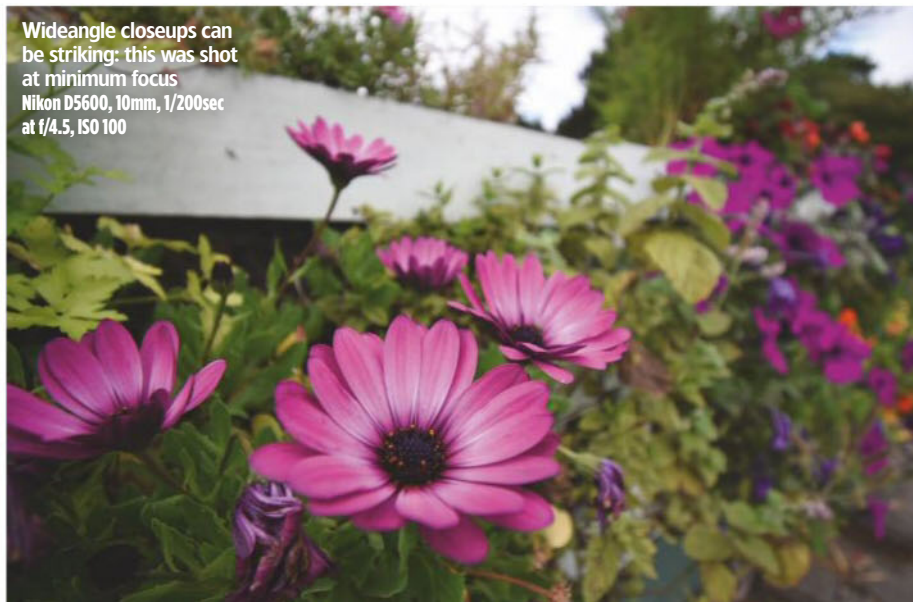
Weighing in at a mere 230g, and measuring 73mm long and 77mm in diameter, this lens

is particularly small and light for an ultra-wide zoom. Indeed, it's by far the most compact Nikon-fit option, and practically half the weight of the alternatives (including the only other stabilised option, the £580 Tamron 10-24mm F3.5-4.5 Di II VC HLD). To achieve this, unsurprisingly, it makes extensive use of plastics in its construction, including the lens mount. However, it still feels quite sturdily made, and far better than some older all-plastic budget zooms.

The lens has but two controls: a large zoom ring that covers most of the barrel, and a slim manual-focus ring that's placed in front of it, just behind the point where the front flares out to accommodate the filter thread. Unlike most other Nikon lenses, it has no switches on the barrel to select between auto and manual focus, or turn image stabilisation on or off. Instead, you have to select the focus mode using either the focus mode switch on your camera, or the onscreen control panel for lower-end models that don't feature one. Meanwhile, image stabilisation is turned on or off from the camera's menu – fortunately, Nikon suggests that it's usually safe to leave it turned on all the time, including when the camera is on a tripod.

We've become used to this kind of switchless lens design on mirrorless cameras, but the difference is that it's usually been designed in from the start of each system, so is consistent across lenses and cameras. Existing Nikon owners who are used to having physical switches on all their other lenses will, I suspect, look less kindly on the idea. I didn't find it a problem when testing the lens on the Nikon D5600 body, as I just left AF and VR turned

Wideangle closeups can be striking: this was shot at minimum focus
Nikon D5600, 10mm, 1/200sec at f/4.5, ISO 100



'This lens is small and light for an ultra-wide zoom'

on almost all the time. It's not as nice as having physical switches, but personally I wouldn't see it as a deal-breaker either.

Autofocus

As with its other AF-P lenses, Nikon has employed a stepper motor in the 10-20mm for focusing. This technology is borrowed from mirrorless camera systems, and in combination with internal-focus lens designs, allows for fast, silent and accurate autofocus.

In practical use, the AF-P system delivers on all these promises. Autofocus is generally extremely quick and only barely audible, even to the photographer in a quiet room. During video recording, it enables focus to be pulled from one subject to another with a much smoother effect than you'll get from typical AF-S lenses, and without operational noises affecting your soundtrack.

Manual focus is also available, and as always with stepper-motor lenses, it uses an electronically coupled focus-by-wire system. This means you can only focus the lens manually when the camera is turned on and the metering is activated, which might feel strange to many DSLR users. Compared to the bad old focus-by-wire systems of a decade ago, though, the manual-focus ring has a much more positive feel to it, allowing extremely precise focusing.

Performance

While it would be remiss to expect great performance from what is clearly a budget lens, it's also important to take into account that Canon's similar 10-18mm is quite highly regarded for its imaging prowess. Unfortunately, based on our review sample, Nikon doesn't seem to have quite such a praiseworthy optic on its hands.

Image quality is far from spectacular: the lens is sharp enough in the centre of the image, but shows soft, smeared corners that only really sharpen up properly when the lens is stopped down to f/8 or f/11 in the middle of the zoom range. Examining the raw files also shows pronounced green and magenta colour fringing due to lateral chromatic aberration, but most Nikon DSLRs from the past decade will correct this in their JPEG processing, and it's a simple fix in raw development, too. Barrel distortion is very evident at wideangle, and while this can also be fixed quite easily in software, it often has the side effect of persuading you to shoot at a crooked angle, so you might find yourself straightening horizons more often than you're used to.

On a more positive note, I found the image stabilisation to be pretty effective; I was able to get sharp pictures at shutter speeds as slow as 1/6sec fairly consistently, and even at 1/3sec by taking a few replicates. This is particularly handy for shooting interiors handheld, or cityscapes at dusk; it can also give interesting motion-blur effects to moving water.

AP



Barrel distortion is very obvious at wideangle



The distortion is easy enough to fix in raw

Verdict

I WAS hoping for better things from Nikon's budget 10-20mm zoom. It delivers on the promise of a small, lightweight wideangle that's easy to carry, and its image stabilisation certainly comes in handy if you like to shoot handheld after the sun has gone down. But its rather lacklustre optical quality takes the shine off the experience a little once you get home and start examining your pictures.

I wouldn't dismiss the lens entirely, though. You still get all the pictorial impact that only an ultra-wideangle can offer, and if you don't tend to stare at your pictures in detail onscreen or print larger than A4, its relative lack of sharpness is of little concern. Equally, an image that makes strong use of lighting and composition won't be invalidated by having slightly blurry corners. But while it provides a specific blend of light weight and stabilisation that Nikon users won't find elsewhere, other wide zooms will give sharper results.



Data file

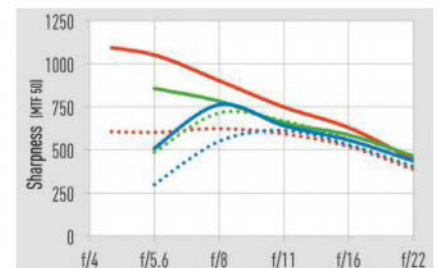
Price £329
Filter diameter 72mm
Lens elements 14
Groups 11
Diaphragm blades 7
Max aperture f/4.5-5.6
Minimum focus 22cm
Length 73mm
Diameter 77mm
Weight 230g
Lens mount Nikon F (DX)

Amateur
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Testbench
★★★★

Nikon AF-P DX Nikkor 10-20mm f/4.5-5.6 G VR

Resolution

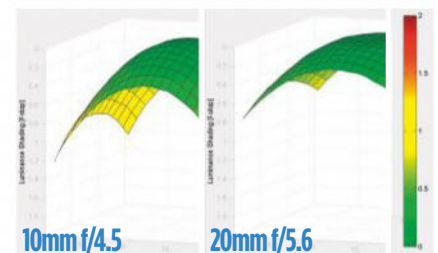
Our Image Engineering MTF tests tell a story of a lens whose performance reflects its price. It's actually pretty sharp in the centre at 10mm, but the corners don't come close, even when stopped down considerably. The best overall performance comes towards the middle of the zoom range, with pretty decent cross-frame sharpness at 16mm and f/8. Zoom to 20mm and the corners deteriorate again, with the sharpest results at f/11.



10mm centre — 10mm corner
16mm centre — 16mm corner
20mm centre — 20mm corner

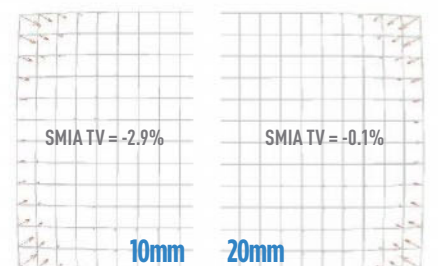
Shading

It's no surprise to see corner shading at 10mm, but it reduces considerably at f/5.6, and is pretty much invisible by f/8. The effect also diminishes at longer focal lengths, with only a little falloff visible wide open at 16mm that again becomes insignificant by f/8. At 20mm, there's nothing to worry about at all.



Curvilinear distortion

The lens exhibits typical distortion behaviour for a wideangle zoom. At 10mm, barrel distortion is considerable, and for geometric subjects you'll want to correct it in post-processing. However, it reduces as you zoom in, with the lens providing very well-corrected images from 16mm to 20mm.



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GAP CODE: BMK7

Manfrotto Manhattan Changer-20

Is this versatile bag too good to be true, asks

Andy Westlake

● £100 ● www.manfrotto.co.uk

Most camera shoulder bags follow broadly the same messenger-style template, with little to distinguish one from the other. So when I saw this very different design from Manfrotto, I couldn't resist trying it out.

The Changer-20, which is part of the firm's Manhattan range, adopts an unusual vertical style that promises to reduce its footprint, in a fashion that may sound welcome to anyone who has to travel on a crowded bus or train. Also, aside from the conventional shoulder strap, it can be carried in a couple of other ways. A pair of grab handles allows it to be carried in one hand, tote-style, while a set of backpack straps enables it to be used like a rucksack. These both fold away neatly into pockets on the front and back, and if you unzip the bottom of the back strap, the bag can be slipped over the handle of a wheeled suitcase. It's all rather neatly designed.

Your camera goes into a tall and thin removable insert, which leaves space alongside it for personal items. The insert is divided into two vertical sections, with a horizontal divider included for each so you can safely stack a pair of lenses on both sides. I was able to fit in an Olympus OM-D E-M5 II with 7-14mm f/2.8, 12-40mm f/2.8 and 40-150mm f/2.8 zooms, with room to spare for an additional small prime.

Inside the bag itself you'll find laptop and tablet pockets on one side, and a large zipped pocket on the other that will take A4 documents or a magazine. On the outside there's a zipped front pocket with a protective rain flap, and a small zipped pocket on the back that you could use to hold your phone or passport. But there are no other small pockets for batteries, memory cards, and so on. In the usual Manfrotto fashion the materials are of a decent standard and the base is coated to make it waterproof.

Verdict

The Manfrotto Manhattan Changer-20 has a few flaws. The narrow base means it's prone to toppling over when put down, and I really don't want this from a bag containing my laptop and camera kit. Also, while the multiple carrying options are handy, the lack of padding on the backpack straps and the back of the bag makes it uncomfortable to carry in this way for long. This is a shame as it's a good concept but just not executed well enough.

At a glance

- Vertical-style shoulder bag
- Converts to a backpack or tote bag
- Takes a camera and up to four lenses
- Pocket for 13in laptop



Tablet and laptop pockets

Separate padded inside pockets will take a 13in laptop and a 10in tablet.

Removable camera holder

The tall, thin padded insert has a see-through mesh zipped top cover.



Tripod holder

The holder pulls out from a zipped pocket at the bottom and can be tucked away when not required.

Rain cover

This cover fits over the bag to protect the top zip closure in really wet conditions.

MANFROTTO'S MANHATTAN COLLECTION

There are two more bags in the same Manhattan range but both are resolutely conventional. The £80 Speedy-10 is a messenger-style bag that's designed to take a laptop and high-end mirrorless kit while the £130 Mover-50 is a larger backpack for a comprehensive DSLR kit. Both feature removable camera inserts and foldaway tripod holders.



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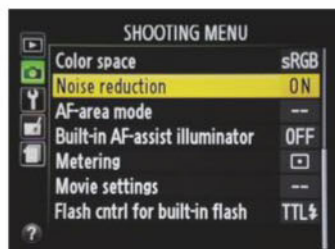


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Enable Noise Reduction in the shooting menu to avoid 'hot pixels'

Starry starry night?

Q I recently took some night/blue-hour photos of the Opera House in Oslo. This was my first serious attempt at getting such shots. I have an entry-level Nikon D3200, with a Tamron 18-200mm VR lens. I used a tripod, set the ISO to 100, and used f/11 to f/22, with exposure from 10-20secs and with the VR turned off. I was initially very pleased with the results as they are in focus, sharp and nice 'star bursts' from the lighting. However, when viewed in Lightroom at 100% the sky seems to be filled with tiny bright white stars even though it was cloudy! I can fiddle about in Lightroom with noise reduction and sharpening, but is that the only way? What is causing this phenomenon? Could it be a dirty sensor, or my settings?

Jon Lipinski

A During long exposures of several seconds and more the image sensor in the camera heats up and inherent faults in the sensor matrix, otherwise usually invisible, become prominent. The result is in so-called 'hot pixels' and this is almost certainly what you are seeing. It's a perfectly normal phenomenon and camera manufacturers know how to deal with it via a process called 'dark frame subtraction'. After a long exposure the camera will make a second sensor capture of equal duration but with the shutter closed. The camera will then

locate all the hot pixel bright spots on the dark frame and mask them out in the fully exposed frame. If you are seeing long exposure noise at ISO 100, it's likely you have not enabled Noise Reduction in the shooting menu. All is not lost as you can do the dark frame subtraction manually in Photoshop, for example. Take a picture with the lens cap on for the same exposure time as the affected image and then import the original image and the dark frame as layers and use the Subtract blend option. With luck, the bogus stars will have disappeared.

Focal length weirdness

Q I use a Panasonic Lumix GX7 camera and I have a Panasonic 100-300mm zoom. I'm trying to understand how this lens can have a focal length as much as 300mm when the physical length of the lens is well under 300mm even when zoomed to the 300mm setting. My basic understanding is that the focal length of a lens is the distance between the optical centre of the lens and the frame or sensor. That has to be much shorter than 300mm, surely?

Zane Jacks

A You're quite right. The optical characteristics of a camera lens, which is typically formed of multiple lens elements and element types, means the physical lens barrel dimensions may not be anywhere near its focal length rating. Telephoto lenses can be a lot shorter than their focal lengths indicate and, conversely, wideangle lenses can be a lot longer. As a general rule of thumb the stated focal length can be compared to a pinhole camera where the pinhole is the optical centre and so the focal length is the distance from the pinhole to the film or sensor plane. The field of view will be



The Sony RX10 IV records 4K video without pixel binning – but what is it?

4K pixel binning

Q In News (AP 30 September issue) I noticed that the new Sony RX10 IV is capable of recording 4K video without pixel binning. I concentrate mainly on stills photography but at some point would like to have a bash at creating some decent video. I would like to invest in kit capable of producing the highest quality possible, budget not withstanding. Could you tell me what pixel binning is and is it something I should concern myself with, if my intention is not to produce broadcast-quality material but rather something intended for home use?

David Richards

A The Sony RX10 IV has a 20-million-pixel CMOS sensor. An RX10 IV still frame has pixel dimensions of 5472x3648. That's too much resolution for video footage (full HD is 1920x1080 and 4K is 3840x2160 pixels). To achieve the lower required video resolution, some cameras combine (binning) the data from adjacent pixels to form a smaller number of new pixels. This has some benefits in reducing noise and even boosting dynamic range. However, it can also result in unwanted side effects like distracting artefacts. Sony is singing the praises of its system that doesn't use pixel binning and so avoids imaging artefacts. It's not actually that new or particularly unique; the Mark III doesn't use pixel binning. On the other hand, you'd have to be quite demanding of your equipment to be bothered by binning artefacts in 4K footage.

determined by the focal length and the size of the frame the pinhole projects onto. This is why, regardless of the physical size of a camera lens, a given focal

length should deliver the same field of view when that view is covered by the same frame size.

Q&A compiled by Ian Burley

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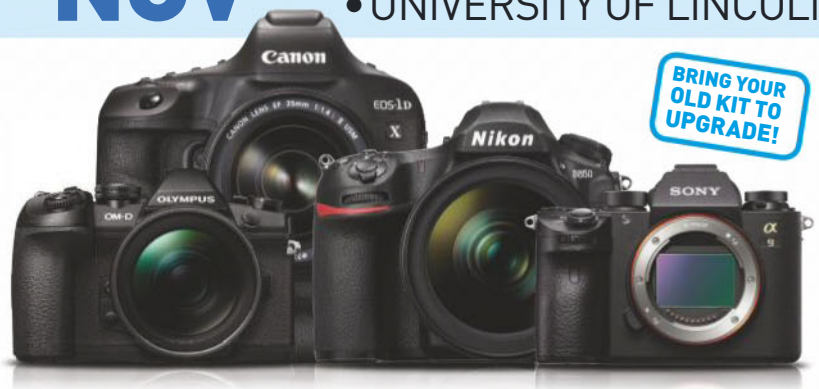
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Tony Kemplen on the ...

Nikon Pronea S

This 1998 Nikon APS model may look and feel rather cheap but it offers the user surprisingly good control and accepts AF-mount lenses

As I work my way through my collection of old 'analogue' cameras, I'm fairly confident that those that use 35mm film, and probably the 120 rollfilm models, will be usable for at least another couple of decades. The same can't be said for the Advanced Photo System (APS) cameras that I've acquired.

This short-lived format, introduced in 1996, and discontinued in 2011, is heading inexorably towards extinction. Unlike some obsolete formats, there really is no workable way to reload an APS cartridge with its 24mm film bearing the requisite two perforations per frame.

Until I spotted it on a shelf in a local charity shop, I wasn't aware of the Nikon Pronea S camera. I assumed it was a standard 35mm, albeit a very compact one. Then I noticed the APS logo and things began to fall into place.

Generally, APS cameras were simple point-and-shoot affairs because the format was, after all, firmly aimed at the non-technical user. Most models were entirely automatic, although with varying degrees of sophistication in their ability to handle a range of exposure scenarios.

The Pronea S uses an APS cartridge with 24mm film



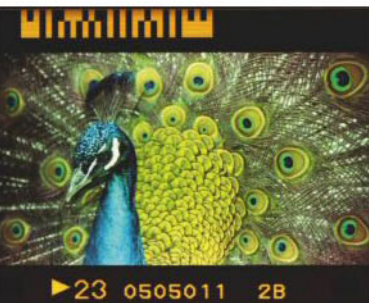
'The Nikon Pronea S wouldn't even make a particularly effective paperweight, given its lightweight plastic construction'

There were a few high-end versions with Nikon, Canon and Minolta all producing APS SLRs. Nikon entered the market in 1997 with the Pronea 6i, a well-built consumer model with specifications pretty much the same as the company's 35mm SLRs of the time. A year later came the Pronea S, which looks and feels rather cheap, and even has a plastic lens mount. Nonetheless, it offered a good degree of user control and was able to accept all the Nikon AF-mount lenses.

The suggested retail price back in 1999 was around £300, so it was embarrassing to pay £5 for it. Then again, as a camera it is of little use now and, in my opinion anyway, of no ornamental value. It wouldn't even make a particularly effective paperweight, given its lightweight plastic construction.

The 30-60mm IX-Nikkor lens that came as standard is perfectly usable, but it occurred to me that I could mount the 28-200mm Nikkor that I use on my D90 DSLR. I've done this on a full-frame 35mm film camera, but of course there is considerable vignetting. As the lens is designed to cover a smaller sensor, the smaller negative size of APS film pretty well overcomes this problem, and gives a very usable zoom lens equivalent to 35-260mm on a full-frame camera.

The autofocus works perfectly and came in handy at a local bird park, where the distant moving subjects would have been a challenge with manual focus. I found the shutter release is very sensitive, and it was easy to shoot more frames than intended. For all its limitations, I'll miss being able to use this camera from time to time.



Pronea S autofocus worked perfectly but shutter release was very sensitive

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. More photos from the Nikon Pronea S at www.flickr.com/photos/tony_kemplen/sets/72157644096016641.

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CONTAX 45mm F2.8 TESSAR T.....	MINT £195.00
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A9 Body £4499

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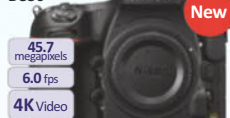


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megapixels
12.0 fps
4K Video

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6.0 fps
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6.5 fps
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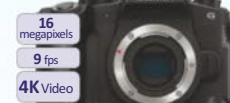


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megapixels
12 fps
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9 fps
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8.6 fps

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6.5 fps
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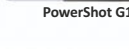


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14mm f/2.5 Mk II **£299.00**
30mm f/2.8 ASPH **£269.00**
42.5mm f/1.7 ASPH **£329.00**
7-14mm f/4.0 **£739.00**
35-100mm f/2.8 O.I.S **£799.00**
45-175mm f/4.0-5.6 **£349.00**
LEICA 100-400mm **£1,299.00**

For even more Panasonic lenses, see in store or online.

TAMRON LENSES

Prices updated DAILY! Visit us in store, online at **parkcameras.com** or call us on **01444 23 70 60**

Tamron 18-400mm f/3.5-6.3 Di II VC HLD

Tamron have introduced the world's first ultra-telephoto all-in-one zoom to achieve 400mm telephoto.

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NEW!

£649.00

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Coming soon! 77mm filters available from **£579.00** £29.99
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Tamron SP 24-70mm f/2.8 Di VC USD

In stock! Available in Canon, Nikon or Sony fit
£749.00
Add a Hoya 82mm UV(C) Digital HMC filter for £34.95

Tamron 16-300mm f/3.5-6.3 Di II VC PZD

In stock! Available in Canon, Nikon or Sony fit
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Tamron 70-200mm

In stock! 77mm filters available from **£1,349.00** £29.99
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In stock! Available in Canon, Nikon or Sony fit
£739.00
Add a Kenko 95mm UV Digital filter for £89.95

In stock! Available in Canon, Nikon or Sony fit
£1,129.00
Add a Kenko 95mm UV Digital filter for £89.95

SIGMA LENSES

Prices updated DAILY! Visit us in store, online at **parkcameras.com** or call us on **01444 23 70 60**

Sigma 105mm f/2.8 EX DG OS HSM

In stock at **£359.00**
Available in Canon, Nikon or Sigma fit
Learn more about this lens at **www.parkcameras.com**

Sigma 85mm f/1.4

In stock at **£999.00**
Available in Canon, Nikon or Sigma fits
Add a Sigma 86mm WR UV filter for £99.99

Sigma 150-600mm f/5-6.3 DG OS HSM | C

In stock at **£789.00**
Available in Canon, Nikon or Sigma fit
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4.5mm f/2.8 Fisheye EX DC **£699.00**
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15mm f/2.8 Diag F/eye EX DG **£599.00**
19mm f/2.8 DN **£149.00**
20mm f/1.4 DG HSM **£699.00**
24mm f/1.4 DG HSM **£649.00**
30mm f/1.4 DG HSM **£359.00**
30mm f/2.8 DN **£149.00**
35mm f/1.4 DG HSM **£599.00**
60mm f/2.8 DN **£149.00**
85mm f/1.4 EX DG HSM **£999.00**
150mm f/2.8 OS Macro **£779.00**
180mm f/2.8 EX DG OS HSM **£1,239.00**
300mm f/2.8 APO EX DG **£2,599.00**
500mm f/4 APO EX DG **£4,999.00**
8-16mm f/4.5-5.6 DC HSM **£599.00**
10-20mm f/3.5 EX DC HSM **£329.00**
12-24mm f/4.5-5.6 II DG HSM **£649.00**

17-50mm f/2.8 DC OS HSM **£329.00**
18-35mm f/1.8 DC HSM **£649.00**
18-200mm DC OS HSM **£289.00**
18-250mm DC Macro OS HSM **£349.00**
18-300mm f/3.5-6.3 DC Macro **£369.00**
24-35mm f/2 DG HSM Art **£759.00**
24-70mm f/2.8 DG OS HSM **£1,399.00**
24-105mm f/4 DG OS HSM **£599.00**
50-100mm f/1.8 DC HSM **£949.00**
50-500mm f/4.5-6.3 OS HSM **£1,099.00**
70-200mm f/2.8 EX DG OS **£899.00**
70-300mm f/4.0-5.6 DG **£129.00**
70-300mm f/4.0-5.6 APO **£179.00**
120-300mm f/2.8 OS HSM **£2,699.00**
150-600mm f/5-6.3 Sport **£1,329.00**
150-600mm Sport + 1.4x **£1,429.00**
300-800mm f/5.6 EX DG **£6,499.00**
1.4x APO EX DG **£199.00**

SAMYANG LENSES

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Samyang 12mm f/2.8 Fisheye Sony FE fit

In stock at **£359.00**
See the full range of Samyang lenses at **parkcameras.com**

Samyang AF 35mm f/2.8 - Sony FE fit

In stock at **£279.00**
Limited stock now available!
Learn more about this lens at **www.parkcameras.com**

Samyang 85mm f/1.2 - Sony FE fit

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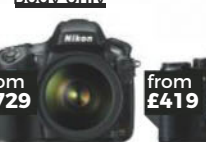
We offer a wide range of used & second-hand cameras, all thoroughly quality checked, tested & cleaned, including a full sensor clean on all cameras. Our quality assurance processes have been established to ensure that when you buy used cameras from Park Cameras, the experience is stress and hassle free, & with a six-month warranty on most of our photography equipment, including on second hand cameras and lenses, you can buy with confidence. See below for just some of the products currently in stock (images for illustration purposes only)!

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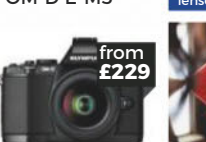
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Bronica ETRS/Si

ETRSi Complete + AEil Prism + Grip	E+ £449
ETRSi Complete	E+ £299
ETRS Complete	E+ £229
ETRS Body + WLF	E++ £139
40mm F4 E	E+ £129
45-90mm F4-5.6 PE	E+ / E++ £349
50mm F2.8 E	E++ £129
100mm F4 PE Macro	E++ £199
105mm F3.5 E	E+ £79
105mm F4.5 PE Macro	E++ £199
150mm F3.5 E	As Seen / E+ £39 - £109
180mm F4.5 PE	E+ £149
200mm F4.5 E	E+ £89
2x Converter E	E++ £59
120 E Mag	E+ / E++ £39 - £49
135N Mag	E++ £79
220 E Mag	E+ £15
220 Ei Mag	E+ £19
Polaroid Mag E	E++ £29 - £35
AEil Meter Prism	Exc / E+ £49 - £59
Extension Tube E14	E+ / E++ £29 - £79
Prism Finder E	As Seen / E+ £20 - £229
Speed Grip E	Exc £15
Waist Level Finder E	E++ £45

Canon EOS

EOS 1NHS Body Only	E++ £249
EOS 1N + E2 Booster	E+ £149
EOS 500N + 28-90mm	E+ £39
EOS 500 + 35-80mm	E+ £29
EOS 1000 Body Only	E+ £29
EOS 1000F QD Body Only	E+ £15
EOS 750 Body Only	E+ £15
EOS 850 Body Only	E+ / E++ £15 - £25
8-15mm F4 L Fisheye USM	E++ £889
11-22mm f4-5.6 IS STM	Mint- £219
11-24mm F4 L USM	E++ £2,149
14mm F2.8 L USM II	E+ / E++ £879 - £949
15-45mm F3.5-6.3 IS STM EF-M	Mint- £155
15-85mm F3.5-5.6 IS USM	E++ £339 - £399
15mm F2.8 EF Fisheye	E++ £449
16-35mm F2.8 L USM MKII	E++ / Mint- £779 - £799
16-35mm F4 L IS USM	E+ / Mint- £589 - £759
17-35mm F2.8 L USM	E++ £389
17-40mm F4 L USM	E+ / E++ £379 - £419
17-55mm F2.8 EF-S IS USM	E+ / E++ £349 - £399
17-85mm F3.5-5.6 IS USM	As Seen £89
18-55mm F3.5-5.6 EFS II	E++ £49
18-55mm f3.5-5.6 EFS IS II	E++ £79
20mm F2.8 USM	E++ £249
24mm F1.4 L USM MKII	E++ / Mint- £999 - £1,049
24mm F2.8 STM	Mint- £99 - £109
24mm F3.5 TS-E MKII	Mint- £1,149
24-70mm F2.8 L IS USM II	E++ £1,149
24-70mm F4 L IS USM	E++ £599
28-80mm F2.8-4 L USM	E+ £349
28-80mm F3.5-5.6 USM MKIV	E++ £49
28-90mm F4-5.6 USM II	E+ £39
28-135mm F3.5-5.6 IS USM	E++ £149
35mm F1.4 L USM	E++ £749
35mm F2.8 Macro IS STM EF-S	Mint- £289
50mm F1.2 L USM	E++ £889
50mm F1.4 USM	Mint- £219
50mm F1.8 EF Mk1	E++ £119 - £129
55-250mm F4-5.6 EFS IS MkI	E+ / E++ £79 - £89
60mm F2.8 Macro USM EFS	E++ £239 - £249
70-200mm F2.8 L IS USM II	E+ / Mint- £1,149 - £1,389
70-200mm F4 L IS USM	E++ £639
70-200mm F4 L USM	E++ £339 - £369
70-300mm F4-5.6 IS USM	E++ £235
75-300mm F4-5.6 EF	Exc £49
75-300mm F4-5.6 EF III	E+ / E++ £49 - £59
80-200mm F4.5-5.6 EF II	E++ £45
85mm F1.2 L USM MKII	E++ £1,199
90mm F2.8 TS-E	E++ £789
100mm F2.8 L Macro IS USM	E++ / Mint- £519 - £579
100mm F2.8 USM Macro	E+ / Mint- £249 - £299
100-400mm F4.5-5.6 L IS USM	E++ £679 - £699
135mm F2 L USM	Mint- £619
180mm F3.5 EF L Macro USM	E++ £949
200-400mm F4 L IS USM + 1.4x Ext	E++ £9,489
200mm F2.8 L IS USM	E++ £2,499
300mm F2.8 L IS USM MKII	E++ £4,259
300mm F2.8 L USM	Exc £975
300mm F4 L IS USM	E+ £549
300mm F4 L USM	Exc / E+ £359 - £389

400mm F2.8 L USM	E+ £2,449
400mm F2.8 L USM II	E++ £2,649
400mm F4 DO IS USM	E+ / E++ £2,289 - £2,379
400mm f5.6 L USM	E++ £669
Contax 35-70mm F3.4	E++ £249
Contax 35-135mm F3.3-4.5	E++ £379
Samyang 8mm F3.5 Asph IF MC Fish-Eye	Mint- £179
Samyang 35 mm T1.5 AS UMC	E++ £299
Sigma 12-24mm F4.5-5.6 EX DG HSM	E+ £229
Sigma 18-200mm F3.5-6.3 DG HSM OS	E++ £149
Sigma 28-70mm F2.8 EX DG	As Seen £49
Sigma 30mm F1.4 EX DC HSM	E++ £199
Sigma 35mm F1.4 DG HSM A	E++ £549
Sigma 50mm F1.4 DG HSM (A)	E++ £429 - £449
Sigma 50mm F1.4 EX DG Macro	E++ £219 - £239
Sigma 50mm F2.8 EX DG Macro	E++ £159
Sigma 70-300mm F4-5.6 APO DG Macro	E++ £89
Sigma 85mm F1.4 EX DG HSM	Mint- £449
Sigma 105mm F2.8 Macro EX DG OS HSM	E+ £249
Sigma 150-600mm F5-6.3 DG OS HSM Sport	E++ £1,089
Sigma 170-500mm F5-6.3 APO	E+ £189
Sigma 180mm F3.5 EX Macro APO	E++ £329
Sigma 300mm F2.8 APO DG HSM	E++ £1,299
Sigma 500mm F7.2 Apo	E+ £149
Tamron 10-24mm F3.5-4.5 Di II LD Asph	Mint- £249
Tamron 16-300mm F3.5-6.3 Di II VC PZD	E++ £299
Tamron 17-50mm F2.8 Di II	E++ £179
Tamron 28-75mm F2.8 XR Di	E+ £169
Tamron 55-200mm F4-5.6 Di II	E++ £49
Tamron 70-300mm F4-5.6 Di VC USD	E++ £179
Tamron 200-500mm F5-6.3 Di LD AF	E+ £369
Tokina 10-17mm F3.5-4.5 AT-X Fisheye	Ex Demo £469
Tokina 11-16mm F2.8 DX ATX	Mint- £289
Tokina 12-24mm F4 ATX PRO SD	E++ / Mint- £239 - £299
Tokina 12-28mm F4 ATX Pro DX	E++ £199
Tokina 16-28mm F2.8 ATX FX	E++ £429
Tokina 16-50mm F2.8 ATX Pro DX	E++ £349
Tokina 20-35mm F2.8 ATX Pro	E+ £249
Voigtlander 40mm F2.1 XL	Mint- £295
Zeiss 18mm F3.5 ZE	E++ £689
Zeiss 21mm F2.8 ZE	E+ / E++ £849 - £869
Zeiss 25mm F2 ZE	E++ £949
Zeiss 50mm F1.4 ZE Planar *	E+ £369
Zeiss 85mm F1.4 ZE	E++ £639
Sigma 1.4x Apo EX Converter	E++ £89
Sigma 1.4x Apo EX DG Converter	Mint £119
Sigma 1.4x Tele Converter TC-1401	Mint £149
1.4x EF II Extender	Mint- £159
2x EF Extender	As Seen / E+ £79 - £129
2x EF II Extender	E++ £169

Digital Mirrorless

Fuji X-T2 Black Body Only	Mint- £1,249
Fuji X-T1 Body Only - Black	E++ / Mint- £499 - £549
Fuji X-T1 Body + Vertical Grip	E++ / Mint- £499 - £589
Fuji X-Pro1 Body Only	E+ / E++ £279 - £299
Nikon J1 Red + 30-110mm	E+ £199
Nikon J3 + 10-30mm	E+ £149
Nikon V1 White + 10-30mm	E++ £149
Olympus E-M5 MKII Body Only - Black	Mint- £679
Olympus E-M1 Black Body + HLD-7 Grip	E+ / E++ £429
Olympus E-M5 Silver Body Only	E+ £229
Panasonic GH5 Body Only	Mint £1,569
Panasonic G2 Body Only	E++ £69
Panasonic G3 Body Only	E++ £89
Panasonic GF-1 Body Only	E+ £55
Panasonic GF-2 Body Only	E+ £59
Panasonic GF-3 + 14-42mm	E++ £149
Panasonic GF-3 Body Only	E+ £89
Panasonic GF-5 Body Only	E+ / Unused £65 - £129
Panasonic GH-2 Body Only	E++ £179
Panasonic GX80 Body Only	E++ / Mint- £319 - £329
Pentax Q + 8.5mm F1.9	E++ £189
Sony A6000 Body Only	E++ / Mint- £329
Sony A6300 + 16-50mm	E++ £679
Sony A7 II Body Only	E++ / Mint- £899 - £1,089
Sony A7R II Body Only	E++ £1,899 - £1,949
Sony A7S Body Only	E+ / E++ £949 - £1,199
Sony A7S MKII Body Only	E++ / Mint- £1,989 - £2,099
Sony NEX5R + 16-50mm OSS	Exc £149

Fuji X Lenses

10-24mm F4 XF R OIS	E++ / Mint- £699
14mm F2.8 XF	E++ / Mint- £519 - £529
18-135mm F3.5-5.6 LM OIS WR XF	E++ / Mint- £499 - £529
18-55mm F2.8-4 R LM OIS XF	E+ / E++ £319 - £349
18-55mm F2.8-4 XF	E++ £339

18mm F2 XF R	E++ £239
23mm F1.4 XF R	E++ £549
35mm F1.4 XF R	E++ £349
55-200mm F3.5-4.8 R LM OIS XF	E++ £429
60mm F2.4 XF R Macro	E++ £329
1.4X Teleconverter TC XF WR	E++ £249
Samyang 12mm F2 NCS CS Black	E++ £229

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E++ £479
Olympus 8mm F3.5 FishEye ED Zuiko	Mint- £289
Olympus 9-18mm F4-5.6 ED Zuiko	E+ / Mint £269 - £299
Sigma 10-20mm F4-5.6 DC HSM	E++ £189
Olympus 11-22mm F2.8-3.5 Zuiko	E++ £179
Olympus 12-60mm F2.8-4 ED SWD	E+ £219
Olympus 12-60mm F2.8-4 ED SWD Zuiko	E+ / E++ £249 - £349
Olympus 14-42mm F4-5.6 ED Zuiko	E+ / E++ £39 - £49
Olympus 14-54mm F2.8-3.5 Zuiko	E+ / E++ £119 - £129
Samyang 16mm F2.0 ED AS UMC CS	Mint- £239
Olympus 40-150mm F4-5.6 ED Zuiko	E++ £449
Olympus 50-200mm F2.8-3.5 SWD	E++ £369
Olympus 50mm F2 ED Macro Zuiko	E++ £189
Olympus 70-300mm F4-5.6 ED Zuiko	E+ / E++ £159 - £179
Olympus EC14 Tele Converter	E+ / E++ £149 - £169
Olympus EC20 2x Tele Converter	E++ £229

Micro 4/3rds Lenses

Lensbaby 5.8mm F3.5 Circular Fisheye	Mint- £169
Panasonic 7-14mm F4 G Vario	E++ £529 - £549
Panasonic 12-32mm F3.5-5.6 OIS G	E++ £159
Panasonic 12-35mm F2.8 G X Vario OIS	E+ / E++ £469 - £539
Olympus 12mm F2 ED M.Zuiko	E++ £419
Panasonic 14-42mm F3.5-5.6 Asph Vario PZ	E++ £159
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E++ £119 - £129
Panasonic 14mm F2.5 Asph	E++ £119
Panasonic 15mm F1.7 DG ASPH	E++ £329
Olympus 15mm F8 Body Cap Lens	Mint- £45
Olympus 17mm f1.8 M.Zuiko Black	Mint- £289
Olympus 17mm F2.8 M.Zuiko	E+ / Mint- £129 - £139
Panasonic 20mm F1.7 G Pancake	E+ / E++ £149
Samyang 21mm F1.4 ED AS UMC CSC	Mint- £199
Voigtlander 25mm F0.95 II Nokton	E+ £549
Panasonic 35-100mm F2.8 GX OIS Vario	E++ £639
Panasonic 35-100mm F4-5.6 OIS Asph G	E++ / Mint- £159
Olympus 40-150mm F2.8 M.Zuiko Pro	E++ £929
Olympus 40-150mm F4-5.6 R ED M.Zuiko	E++ / Mint- £99
Olympus 45mm F1.8 M.Zuiko	E++ £149
Panasonic 45mm F2.8 DG Asph Macro	E++ £359
Olympus 75mm F1.8 ED Silver M.Zuiko	Mint- £519
Vivitar 500mm F8 MC	E++ £49

Sony E Lenses

28-70mm F3.5-5.6 FE OSS	Mint- £239
50mm F1.8 OSS	Mint- £179
55-210mm F4.5-6.3 OSS	E+ £119
85mm F1.8 FE	Mint- £600
90mm F2.8 Macro G OSS FE	Mint- £699
2x Teleconverter - E mount	Mint- £349
Samyang 24mm F1.4 ED AS UMC	E++ £299
Samyang 50mm F2.8 ED AS UMC CS	Mint- £219
Samyang 135mm f2 ED UMC FE	Mint £299

Digital SLR Cameras

Canon EOS 1D MKIV Body Only	E+ / Mint- £899 - £1,479
Canon EOS 1D MKIII Body Only	E++ £449
Canon EOS 1D MKII Body Only	As Seen / E+ £249 - £299
Canon EOS 5DS Body Only	E++ £2,199
Canon EOS 5D MKIII Body + BG-E11 Grip	E++ £1,649
Canon EOS 5D MKIII Body Only	E+ / E++ £1,399 - £1,499
Canon EOS 5D MKII Body + BG-E6 Grip	E+ £699
Canon EOS 5D MKII Body Only	E+ £649
Canon EOS 6D Body + BG-E13 Grip	E++ £949
Canon EOS 6D Body Only	E+ / Mint- £899 - £949
Canon EOS 7D MKII Body Only	E++ £979
Canon EOS 7D + BG-E7 Grip	E++ £429 - £469
Canon EOS 100D Body Only	E++ £229
Canon EOS 40D + BG-E2N Grip	E++ £149
Canon EOS 40D Body Only	E++ £129
Canon EOS 20D Body Only	E+ £59
Canon EOS 10D + BG-ED3 Grip	As Seen £79
Canon EOS 300D Body Only	As Seen £39
Canon EOS M (Infra Red)	E++ £279
Canon EOS M Body Only	Mint- £149
Nikon D4S Body Only	E++ £3,249

Nikon D4 Body Only	E+ £1,849
Nikon D3 Body Only	Exc / E++ £699 - £849
Nikon D2XS Body Only	E+ / E++ £289 - £349
Nikon D2X Body Only	As Seen £179 - £199
Nikon D810A Body Only	Mint- £2,439
Nikon D810 Body Only	E+ / E++ £1,689 - £1,849
Nikon D800E Body Only	E+ £1,239
Nikon D800 Body Only	E++ £1,049
Nikon D700 Body Only	E++ £549
Nikon D500 Body Only	E++ £1,449
Nikon D300S Body Only	E+ £249
Nikon D300 Body Only	E+ £189
Nikon D200 Body Only	Exc £99
Nikon D100 + MB-D100 Grip	As Seen £59
Nikon D90 Body + MB-D80 Grip	E+ £149
Nikon D90 Body Only	E++ £139
Nikon D80 Body + MB-D80 Grip	E+ £119
Nikon D60 Body Only	E+ £89
Nikon D50 Body Only	As Seen £39
Nikon D40 Body Only	As Seen £49
Nikon D7100 Body Only	Mint- £489
Nikon D7000 Body Only	Exc / E++ £249 - £299
Nikon D5500 Body Only	Mint- £469
Nikon D3000 Body Only	Exc £79
Olympus E30 Body + HLD4 Grip	E++ £249
Olympus E30 Body Only	E+ £179
Olympus E410 + 14-42mm	E+ £129
Olympus E450 + 14-42mm + 40-150mm	E++ £199
Olympus E500 Body Only	E+ £59
Olympus E510 + 17.5-45mm + 40-150mm	E+ £179
Olympus E510 + 18-180mm	E+ £279
Olympus E520 + 14-54mm + 40-150mm	E+ £239
Olympus E520 + 17.5-45mm + 40-150	E+ £179
Pentax K50 + 18-55mm WR	Mint- £299
Samsung GX10 + 18-55mm	As Seen £49
Sigma SD1 Merrill Body + PG31 Grip	Mint- £679
Sigma SD10 + 18-50mm + EF500 Super	E++ £129
Sigma SD10 + EF500 DG ST + Grip	E++ £259
Sigma SD14 + 17-50mm	E+ £269
Sigma SD14 + 30mm F1.4	E++ £299
Sony A200 + 18-70mm	E++ £129
Sony A330 + 18-55mm	E++ £195
Sony A350 + 18-70mm	E+ £179
Sony A580 + 18-55mm	E++ £229
Sony A68 + 18-55mm	E++ £359

Hasselblad H Series

H5D Comp + 50MP Digital Back	E++ £7,989
H5D Comp + 40MP Digital Back	E++ £7,499
H4D Comp + 60MP Digital Back	E++ £10,995
H4D + Prism + 50MP Digital Back	E++ £5,849 - £6,499
H2 Body + Finder + 80mm F2.8	E++ £1,599
H2 Body + P20 Digital Back	E+ £1,499
H1 Body + Prism + Mag	E++ £1,250
H1 Body + Prism + P30 Digital Back	E++ £1,699
H1 Body Only	E++ £449
28mm F4 HCD	E++ / Mint- £1,879 - £2,249
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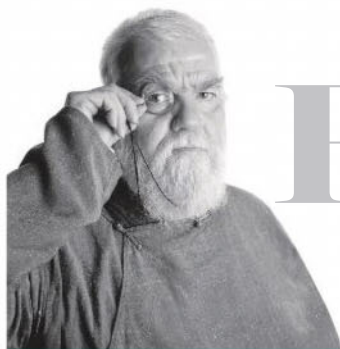
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Final Analysis

Roger Hicks considers...

'The Tourist Picture', 2015, Barcelona, Spain, by Johnny Mobasher



© JOHNNY MOBASHER STREET PHOTOGRAPHY

'The poses of the people are random but they are united by the cathedral'

In the late 1990s, Johnny Mobasher established www.streetphotography.co.uk. More than a decade later, he managed to acquire www.streetphotography.com. Having bought these two sites, you can gather that he has more than a passing interest in street photography.

But what is 'street photography'? I'm not sure. I write for Johnny's streetphotography.com site, and he and I don't always see eye to eye over a definition. Then again, it is very hard to find two photographers who do.

However, this picture is the epitome of the kind of street photography in which the composition exists only for a split second. You shoot fast, hope to get it right and don't show people the results if you don't manage to do that.

The woman with the selfie stick is unquestionably the centre of attention.

Her expression is hard to read, but she appears surprised and perhaps slightly annoyed – she must have seen Johnny behind her in the selfie, and turned to react. Alone, though, she does not make an interesting picture. The details, the supporting cast, are needed for that.

The poses of the dozen or so other people are in a sense random, but they are united by the cathedral they have presumably come to see. Almost simultaneously – I am not sure which I saw first – I noticed the woman in the headscarf, along with the camera on the selfie stick blocking someone's face. Then I saw the woman in the middle with the camera held high, and the man in the striped shirt on the right, who also appears to be holding a camera.

From her expression, the woman in the headscarf appears to be slightly puzzled and perhaps a little impatient. The fellow on the extreme left looks as if he is simply

waiting for someone, while the small boy on the centre right appears bored, perhaps kicking a stone.

Nor are these the only details. Whether we mean to or not, we all form snap judgements on people: we pick up clues, especially about the central character. The selfie stick is one. The huge bag is another. The great big sunglasses are a third. Every detail adds to the picture, or is neutral; nothing significant detracts from it. But it's not just a matter of shooting such a picture: you have to look at it afterwards, carefully, to decide whether it works.

And the message? For me, it epitomises the atomisation and alienation of tourist culture. What are these people doing here? What are they hoping to get out of their trip? Are they actually enjoying themselves? For what it summarises, I hate this picture. For the way it summarises it, I love it.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Raymond Martinez.



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